

# Vogue

THE LUXURY MAGAZINE



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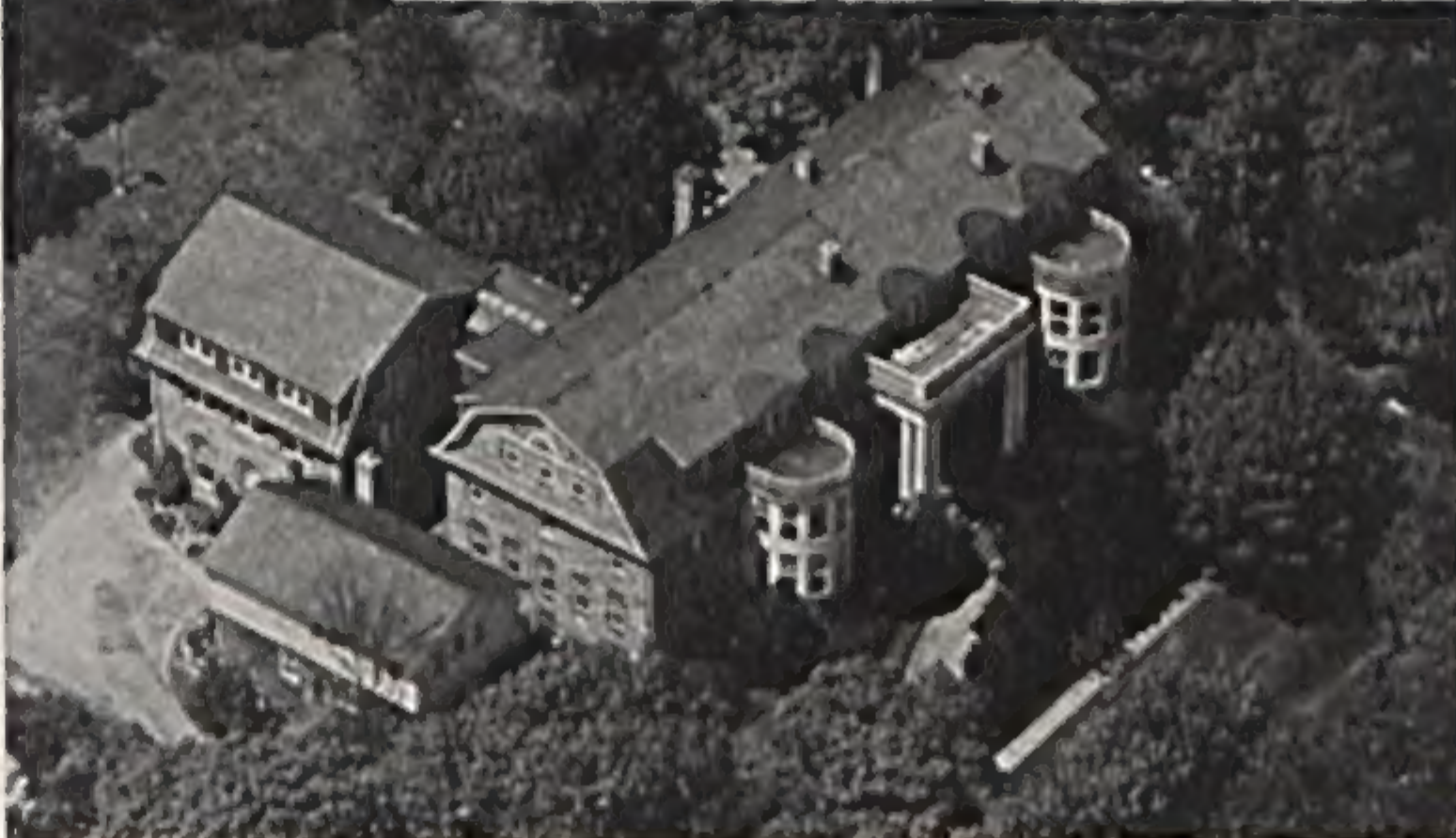
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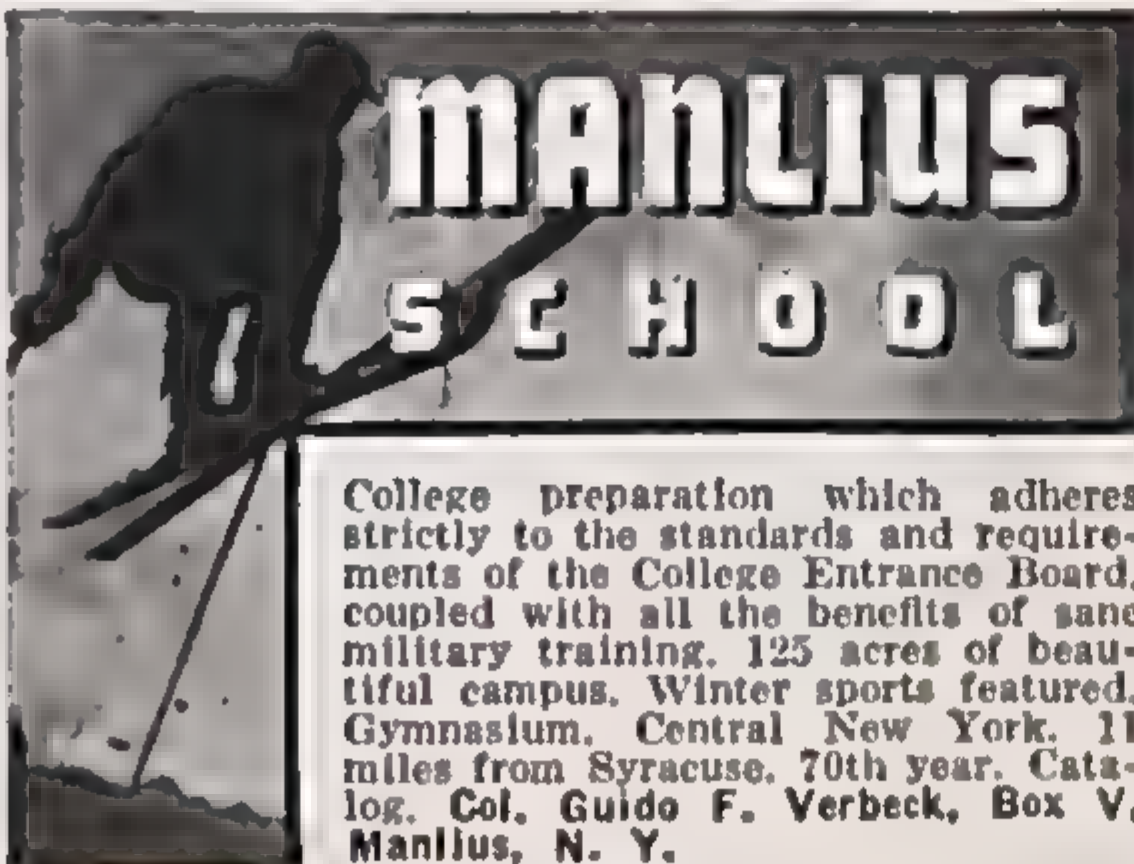
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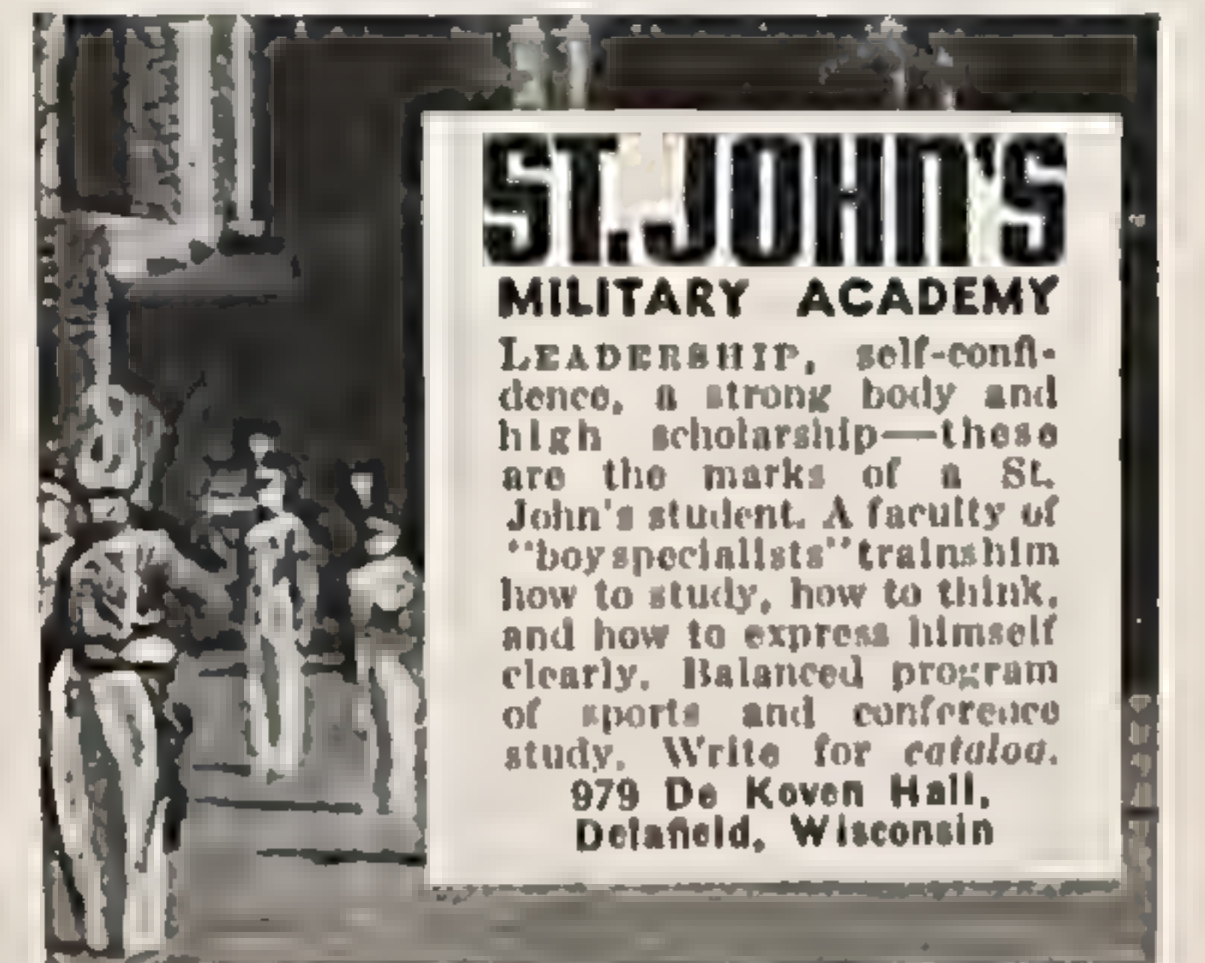
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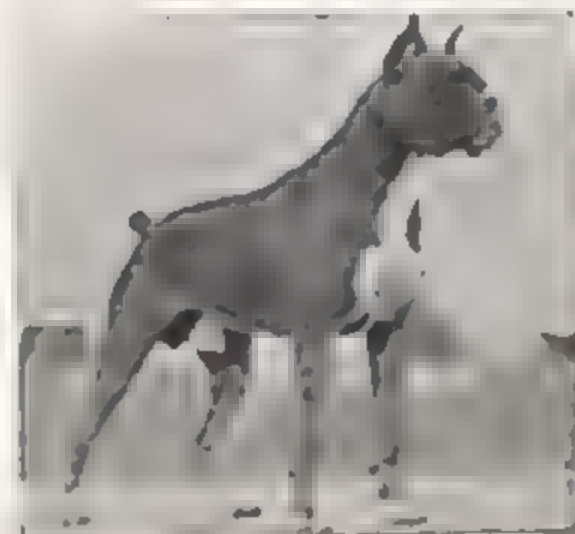
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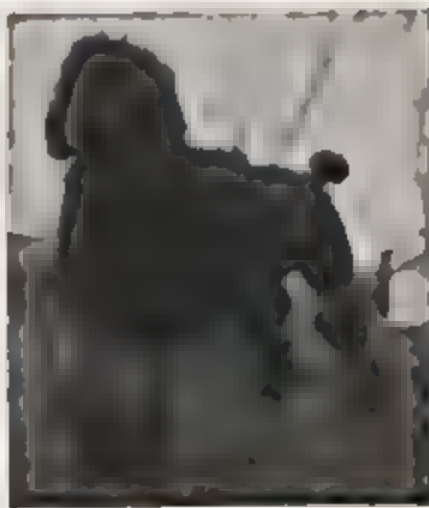
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# THE DOG MODE

## Captain John Edwardes' Dog

LOOKING at the achievements of the Sealyham Terrier during the past fifty years, we find he has had great success as a show dog and companion, and has made an unusual and enviable imprint on the dog world in England and America. He may thank Victorian thoroughness for this.

It is to a crusty, hard-headed Englishman's ideal that we owe the good qualities of the present-day Sealyham. On the large, wooded estate of Captain Edwardes, the Sealyham made his initial appearance in the middle part of the nineteenth century; but whether he is a cross between the other recognized Terriers or a new breed evolved from the various dogs that abounded in the vicinity of Sealyham, it is hard to say. Many are the stories of the Herculean tasks that the old Captain put to his Sealyhams. They were tested and tried for courage, endurance, and skill in the quarrying of the fox, badger, and otter. The old Captain, in whose mind the qualifications of fearlessness and perseverance were uppermost, picked his rough-coated, short-legged Terriers with an eye not for their beauty, but for their laurels in his "polecat test." At a certain age, the dogs at Sealyham were taken into the fields. If they "went to ground" with a polecat and emerged victorious, their stay and welcome at Sealyham were assured.

From this large, old estate near the river Sealy in Wales, reported to have black and white ghosts, the Sealyham quickly won his way to the forefront in British dog circles. His introduction to show fanciers took place in 1903, recognition coming from the English Kennel Club in 1911. The American Kennel Club's recognition came later in the year, and, in 1913, the American Sealyham Terrier Club was formed to foster the interests of the breed.

Typical of the Terrier breeds, the Sealyham exhibits an unusual amount of equanimity in the show-ring for so small and seemingly unassuming a dog. With his alert expression, his white, carefully groomed coat, his free, easy action, and his gaily carried tail, his wins surpass many of the older and larger of the recognized breeds. Only by the quivering of the tail, as the judge goes over him, does he indicate that he's affected by the tension around the ringside. For he has poise...and a sort of whimsical acceptance of things, and an awareness of what goes on about him.

But bench show wins do not of themselves popularize a breed. It's something more than that. In the Sealyham, it is a loveliness, an intangible, bright-eyed intelligence and wisdom that have made him a favourite when a friend for the

# OF VOGUE



Four Sealyhams in a row win Best Team at the 1939 Westminster Show. Owned by Miss Helen Schweinler

children is wanted. Because of his size, his hardiness and substance, the Sealyham makes a good pet in town or in the country. And although you'll often wonder at his unobtrusiveness, there will be times when his fun-loving nature will enjoy a romp in the fields or a long, fast walk in the country. He may weigh only twenty-one pounds, but there's an extraordinary amount of energy, courage, and intelligence behind the leash.

Choosing a good specimen that is sound and true to type is not sufficient of itself. You must see to it that your dog is groomed daily, that he is fed the right kind of food at the right time. (Just because he happens to be a Sealyham and a white dog, he doesn't need a daily tubbing.) I have seen dogs of the finest Sealyham breeding, whose appearance was such that you'd hesitate to call them Sealyhams because their owners had so neglected their care. After all, just a few minutes a day need be devoted to your dog. You'll be repaid by the admiration of your friends; and your Sealyham will probably be smart enough to realize when he's admired!

One very enthusiastic Sealyham owner recently remarked that she'd have nothing else as a pet and a companion—that, although he dug the deepest holes in the queerest places in the country, he was smart enough to realize the difference between a flower-bed and just another patch of ground!

And so it is that the Sealyham, with all of these excellent traits in his favour, and an abundance of courage and stamina, has come up from the seclusion of a Welsh manse to grace the show-rings of England and America.

## BUYING YOUR DOG BY MAIL

Vogue receives a great many inquiries from readers as to the advisability of buying a dog by mail. While we advise personal selection of a dog at the kennel where he has been raised, there need be no hesitation about purchasing a puppy through correspondence, if certain well-established principles are followed.

To begin with, deal only with kennels of recognized standing. Only pure-bred dogs can be advertised in Vogue. This magazine does not accept kennel advertising from pet shops, dog "brokers," or casual, unidentified kennels. As a Vogue reader, you are doubly protected in buying a dog by mail from Vogue advertisers; first, by the registration of the dog with the American Kennel Club; secondly, by Vogue's strict censorship.

Always give the breeder to whom you write all possible data, to assist him in making an intelligent selection in your case. State clearly the breed, sex, and approximate age of the



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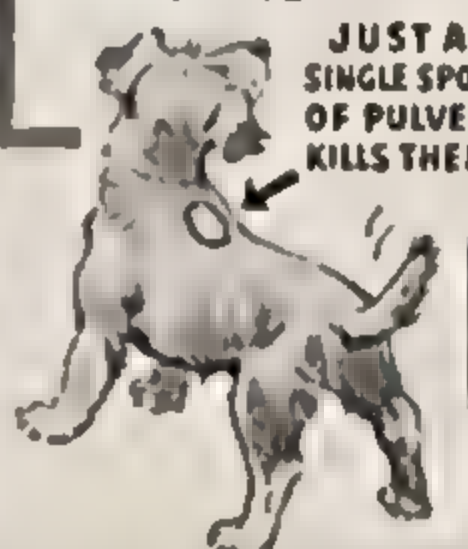
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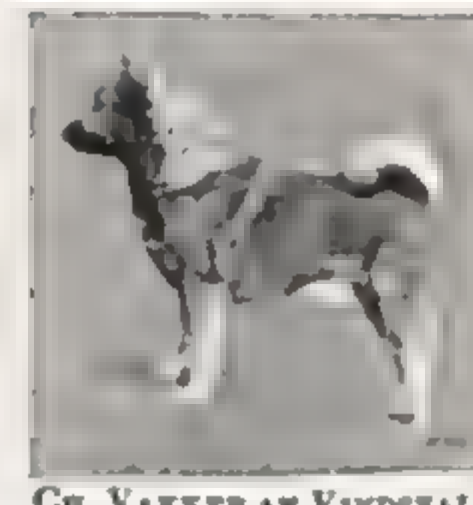
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# THE DOG MODE OF VOGUE



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The Kennel Department of Vogue does not buy or sell dogs, on commission or otherwise, its function being to help Vogue readers find the kind of dog they want, and to help them to a better understanding and appreciation of pure-bred dogs. Just address The Dog Mode of Vogue, 420 Lexington Avenue, New York City.

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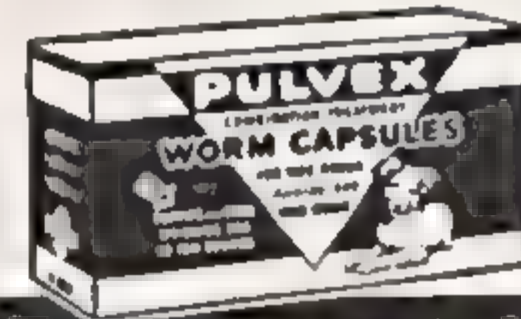
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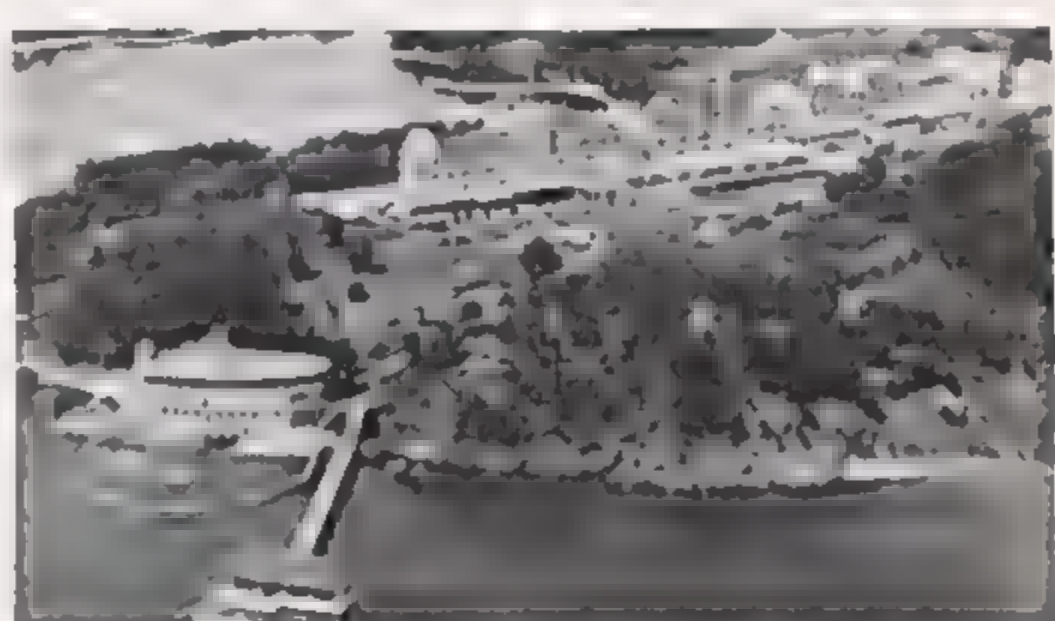
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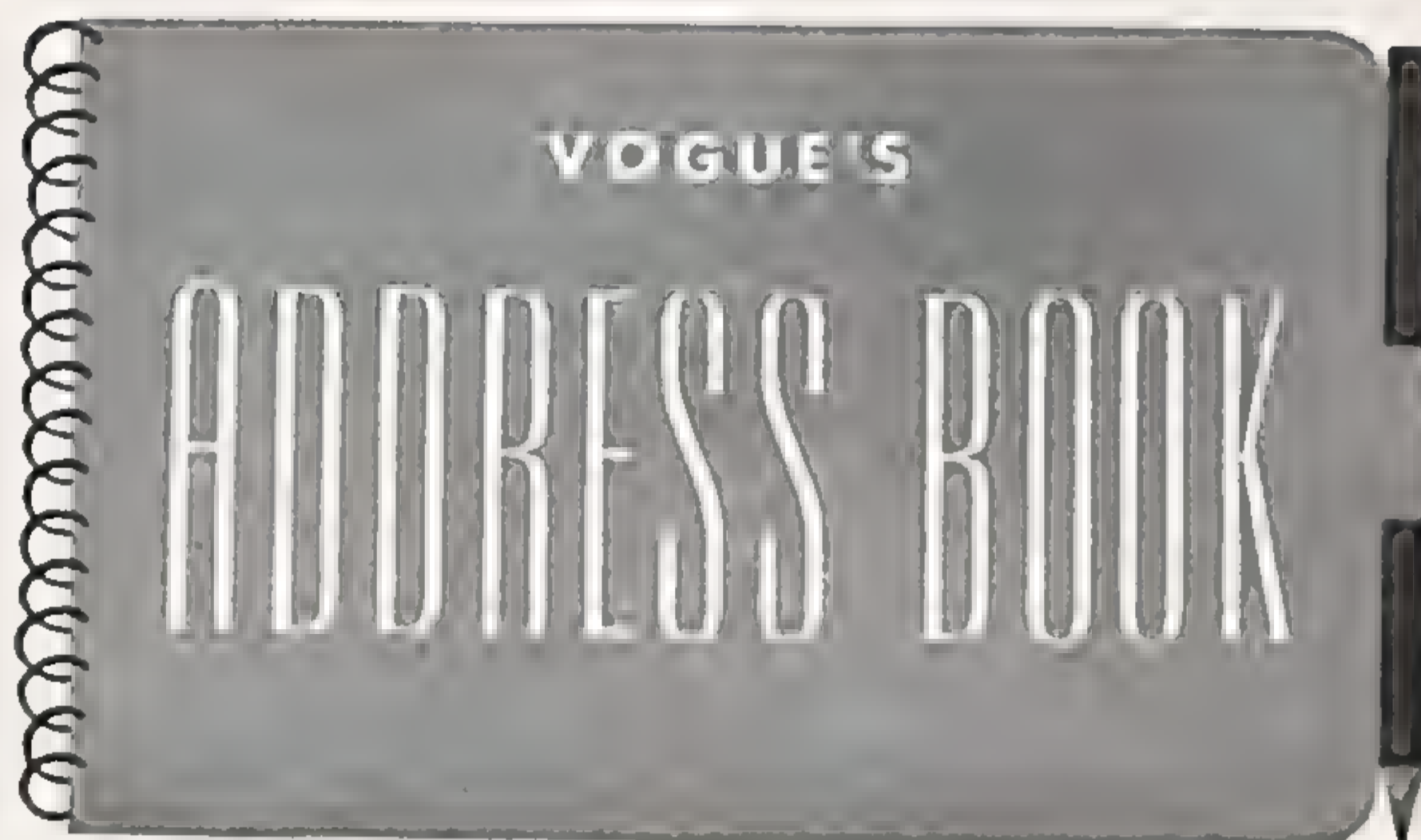
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**VOGUE COVERS THE FAIR****Food at the Fair**

To see the Fair—its flags flying—for the first time at night, is a wonderful experience; arriving by water is like approaching Venice from the sea. If you want to dine there and see the lights and fireworks in the fountain of the Lagoon of Nations, which is a magnificent, almost Wagnerian spectacle, here is a partial list of the more important restaurants in the foreign pavilions—all in the foreign section, near the Lagoon. They are all up to the standards of the best international restaurants, and they are all jammed, so it is usually necessary to telephone ahead for reservations.

The BELGIAN PAVILION overlooks the Lagoon, and the restaurant, with an impressively high ceiling and enormous windows, opens on a wide terrace from which, if you are lucky enough to get a table, you can see the fountain display. The food is very good—try the *Poularde à la Bruxelloise*—and not wildly expensive.

The BRITISH PAVILION restaurant, called The Buttery, opens on a pretty flagged terrace and a walled English garden. There are all the British specialties—scones, jams, China teas—as well as the solid British items, like sides of beef and mutton, and none of it is very expensive.

The FINNISH RESTAURANT, cool and quiet, not crowded and not expensive, is on the mezzanine of the Finnish Pavilion. It is air-conditioned and, like the rest of the Pavilion, is finished in the soft, pale yellow of raw wood. The Finnish dishes are rather like the Swedish—solid and satisfying—and one of the best is *maksalaatikko*, a casserole of liver, raisins, and rice, with melted butter sauce.

The FRENCH PAVILION restaurant, huge and semicircular and brilliantly lighted, has a glass wall that is removed in warm weather. The tables are on tiers, one above the other, and the view of the fountains is superb, either from the restaurant or from the balcony, where the cocktails are served. The food couldn't be better.

The ITALIAN RESTAURANT, on the second floor of the Italian Pavilion, is rather like a luxurious ocean liner, with its modern decoration, and its very efficient air-conditioning. They have wonderful fish dishes, called, poetically, "fruit of the sea"; good, meaty ways of cooking poultry and game; and Italian wines that will surprise any one who thinks that Italy produces only Chianti.

The POLISH RESTAURANT, across the garden from the Polish Pavilion, is round and mostly glass, like a summer-house. Besides the national dishes—the Polish borsch is excellent—there is American food, and it is not as expensive as some of the others. And this is the place to find the famous Polish beer.

The SOVIET RESTAURANT is a large, light, balconied room designed

in the same restrained manner as the handsome exterior of the Soviet Pavilion. You eat on either of the two levels or, with luck, on the terrace... from which you can watch the fountains. On a hot night, you can sip long drinks made with vodka instead of gin, that taste all too innocent. Then you'll find, on the à la carte menu, all sorts of cold Russian appetizers...imported sturgeon, *zakuski* (assorted fish), a tantalizing Moscow salami, and, of course, fresh Beluga giant caviar and cold Ukrainian borsch. ("Borsch" turns out to be any soup; when it's Ukrainian, you may expect the red beet soup that you've always thought of as "borsch.") But if you wish to sample Russian cooking inexpensively, you will confine yourself to the table d'hôte menu, or the luncheon and dinner specials (minus entrée and soup), which are very moderately priced. The wine list includes Caucasian and Crimean wines and Soviet champagne.

The SWEDISH RESTAURANT, called the Three Crowns, is usually jammed with people, waiting in line to get in, and no wonder. The Swedish food is excellent and authentic—witness the number of contented Swedes running the gamut from *smörgåsbord* to *plättar*. Inside, the restaurant is air-conditioned, and you'll probably head for the *smörgåsbord* table, revolving slowly in the centre of the room. And the table d'hôte dinner brings forth a lot of sound Swedish food for a little money. Outside—where, out of respect for the food, they serve you only cold dishes or hot sandwiches or drinks—a cool wind blows from the rock-candy crystal fountain.

The SWISS RESTAURANT comes in three parts, each very different: the main part, up-stairs, is air-cooled, rather formal, with a big balcony. Next to this is a cosy little beer *Stube*, very like a Swiss tavern, and downstairs, outdoors, is the Garden Restaurant, where waitresses in the costumes of the different cantons of Switzerland serve the surprisingly inexpensive Swiss food and beers. There is an orchestra here, and singers and yodelers; it is all very *gemütlich* and gay. The cheese cellar in the pavilion supplies the restaurant with every kind of Swiss cheese, and the rest of the food is just the kind that made the Swiss Pavilion at the Paris Exposition so famous.

The TURKISH RESTAURANT, glass-windowed like an aquarium, is across a little stone patio from the Turkish Pavilion. Open and breezy, with a six-pooled fountain, the patio is a perfect place to sit and drink the sweet, thick Turkish coffee that is served by waitresses in thin, white muslin blouses and long, coloured skirts. A little orchestra in one corner plays such unexpected American songs as "Night and Day." The food is very good and not expensive, and, if you like Turkish dishes, they have them all, prepared under the supervision of Kemal Ataturk's own chef.

"FLANEUR"

## RESTAURANTS—dining

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Le Restaurant Par Excellence, Cuisine Française.  
Famous for "Chicken Divan" and special salad.  
Luncheon and Dinner  
Finest vintage wines, and liquors  
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145 West 55th St.  
Luncheon 55c, 65c, 75c  
Vintage Wines \$1 and \$1.25  
Dinner \$1.25

**FRANCES LYNN** 52 E. 52  
Smart Clientele, deft service, delicious food.  
The Gainsborough, 222 Central Park S.  
Luncheon 50c, 85c  
Dinner 89c, \$1.25

**ALEXANDRA RESTAURANT**—8 East 49th Street.  
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**CRILLON**, 116 E. 48th St. Completely air-conditioned. Justly famous for cuisine and cellar. Luncheon \$1—Dinner from \$1.50 in the Main Dining Room. Dollar London-Buffer-Dinner before theatre in the Bar.

**HENRI** Plaza 3-7130  
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Finest food prepared in the true French manner. Luncheon \$1.50. Dinner from \$1.75. Also à la carte. Famous cocktails from 30c • Parisian cocktail lounge.

**THE BLUE BOWL AT 157 EAST 48th ST.**  
specializes in good food served in informal and friendly surroundings. The kind of place you return to again and again. Luncheon 50c & 75c, Dinner 75c to \$1.25.

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**GRAND CENTRAL TERMINAL RESTAURANT**  
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**CAVIAR RESTAURANT**—18 East 49th Street.  
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Sophisticated American Foods

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## THE GOURMET'S GUIDE



There is a theory that gourmets are almost inevitably great men (or women). And vice versa. Personally, our respect for a man automatically increases when we hear that he orders sardines vintage of '23, and has his eggs scrambled with sherry. Ah, there is a man who will succeed—he will arrange his life, like his food, to suit his tastes.

So why not develop your taste? Why not become a Gourmet? Start off by going to the better restaurants, where you know the food would delight a connoisseur. Let The Gourmet's Guide help in your self-improvement campaign.

## RESTAURANTS—dining

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Formerly on the Roof 30 Central Pk. S. Now 24 E. 62nd. Cocktail lounge, Cuisine and Cellar of reputation. Lunch from \$1. Dinner from \$1.75. RII 4-9671.

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**GOLDEN HORN**—39 WEST 51st ST., N. Y.  
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**CHEZ MARIE**—129 East 47th Street  
Continental food served in American atmosphere. Famous for our onion soup. Lunch from 75c, dinner from \$1.50. Cocktail bar. Tel. EL. 5-9818.

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# VOGUE

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INCORPORATING VANITY FAIR

JULY 1, 1939

Vogue covers the Fair, 16b

Vogue's-eye view, 21

Gala, gala New York, 22-27

From the Paris Mid-Season Collections, 28-31

At the Fair, 32-33

New England summer, 34

For holidays anywhere, 35-37

In the news to-day, 38-39

African veldt to Wyoming sage, 40

Kyra Nijinska, 41

London, 42-43

Small celebration in cotton, 44-45

Summer fantasy, 46-47

Vivien Leigh plays Scarlett, 48-49

For a well-spent summer, 50-55

Slim dresses, 56-57

Vogue protests; commends, 58-61

The way to a little waist, 62-65

They're having babies, 66-67

A new kind of school, 68

Discoveries in beauty, 70

Shop-hound relaxes, 72

School directory, 6-11

The dog-mode, 12-14

Vogue's travelog, 15

Vogue's address book, 16-16a

The shops of Vogue, 16b

Gourmet's guide, 17



For July—red, white, and blue.  
With shiny white sharkskin—a  
red-and-blue turban; Sally Victor.  
Striped bag; Paul Flato. Primrose  
House Carnival Make-Up. Revlon  
Amoa Red polish. Eugene glasses

VOGUE Incorporating Vanity Fair  
IS PUBLISHED TWICE A MONTH

THERE ARE THREE VOGUES:  
AMERICAN, FRENCH, and BRITISH

EDNA WOOLMAN CHASE  
Editor-in-Chief of the three Vogues  
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AMERICAN VOGUE  
Editorial and Advertising Offices  
420 Lexington Ave., New York  
Cables: Vonork, New York

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BRITISH VOGUE  
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SUBSCRIPTIONS  
For the United States, Possessions,  
Canada, and members of the Pan  
American Postal Union, \$5 a year,  
\$8 for two years, in advance. For  
all other countries, \$2.50 additional  
per year to cover postage. Single  
copies, 35 cents.

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by the Condé Nast Press.

THE CONDÉ NAST  
PUBLICATIONS, Inc.  
Executive and Publishing  
Offices, Greenwich, Conn.  
Condé Nast, President  
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CARON\*PARIS

POUDRE "MADAME PEAU FINE"\*DEMAQUILLANT CREME



Most daring contributor to this issue is the "Yankee Clipper" whose first mail flight brought the mail-pouch that brought the pictures on page 38. She (are Clippers feminine?) will contribute regularly—racing Paris news to us from now on.



Youngest contributor is this baby of 1850. We met her in an album when we were in New Orleans taking the photographs on pages 44-5. Her family had preserved her calico pinafore, and we've had it copied...that's one way fashions originate.



Prettiest, and most troublesome, contributors—these wax ladies. This is the state they were in when we got them down in the country—a clinical puzzle of limbs. This is the behind-the-scene shambles...the results are on pages 46, 47.



Horsiest contributor—Stuart Cloete, Coldstream Guardsman who turned South African rancher, author of the best seller, *The Turning Wheels*. Recently, he trekked to our Wild West; what he thinks of dudes and Western saddles is on page 40.



Most lyric contributor—Mary Ellen Chase, author, professor of English at Smith College. Her pæan about New England may help decide your holiday for you. And to help you decide your holiday clothes...countless contributions from us.

*Vogue's-eye  
view of  
Vogue's contributors*



**MR. AND MRS. JAMES H.R. CROMWELL DINING ON THE ST. REGIS ROOF**

S UDDENLY New York, that city of doubters and breaker-downers, has flung out, with its own peculiar showmanship, an exciting summer. Old routines have been squashed. In their place, there is mainly the Fair, the Coney Island of the intelligentsia. But there is all over town a feeling of gala that used to mean London and Paris—that fine sense of fun and irresponsibility, coupled with innumerable gay things to do. (People were happy and worked up because the King and Queen of Great Britain went speeding merrily through Seventy-Second Street.) The town has been full of parties, of enormous entertaining for foreign entourages, for visiting ambassadors. The hotels stream with flags, all the Fair buildings have had special openings, and people turn up at midnight at Féfé's Monte Carlo. Everywhere there is that frivolous, amorphous sensation of being part of happy affairs.

For the town is extending itself, stretching out like a cat, to Flushing. The activities are even spilling over, like a dripping cup, in the city itself. The opera season lasted a month longer. The Japanese Ballet, the Polish Ballet have been here. The galleries, the museums, the Metropolitan, the Whitney, and the Modern, are all netting art-lovers in great shoals. Only the restaurants and the theatre have suffered, the hits holding up bravely, the rest hanging on the ropes, yelling "We wuz robbed." The Waldorf and Twenty-One are still crowded, with the managers assuming for the summer a sudden belief that all men are created equal. (At the Fair, the head waiters, on the contrary, are riddled with snobbism.) With magnificent silliness, every one at the St. Regis roof plays "Patty-Cake, Patty-Cake, Baker's Man," with the pretty little Hollywood dancers, led by cunning Mary Parker, whose long blond hair and blue eyes, and little-girl air have enchanted the men, now sick of girls who look as though they ate their young.

Conversations have switched from the Fair's pre-opening labour troubles to guessing the take on the Children's World, run by Mrs. Charles Payson; on the Amazons, that dreary exhibition of half-nude, tired girls, known informally as Sex, Limited, a concession owned by some young Wall Street bankers; on the Aquacade, Billy Rose's darling, which is normally seen by some forty-thousand people a day. The leading diversion of the Fair, it has, among other sights, the rhythmic delight of Eleanor Holm and Johnny Weissmuller swimming in waltz time; the uncanny timing of four knock-about comedians, the only really comic achievement of the Fair. Gradually, the purer forms of amusement have given way to the primitive; the Hall of Music, which was to have great music, now has Bill Robinson in a staccato swatch of "The Hot Mikado."

Everybody seems to be going everywhere. When the Museum of Modern Art opened, over 6,791 people went through the turnstiles—artists dressed like bankers, every fashionable woman, sweet old gentlemen, Rockefellers, ambassadors, politicians, and just people who like to go where other people are. And those people are going to the Fair, ten and twelve times, and loving it, including the man who said firmly, at the opening of the French Pavilion, that the buildings look as though they had not been designed by gentlemen. The automatic enthusiasts, of course, are in a whirlpool of delight. They love the uncompromised space, the Dali-esque distances, the hard, pale buildings, the acid green of the trees by night-lighting, the whiteness by sunlight of the Federal Building, the fantasy of the queues waiting for three hours to see the General Motors show, the concert in the garden of the Ford Building, the cyclamen-coloured lightning in the General Electric show, the blue Petroleum Building with the P. I. E. Club on top, and the oil-well pumping futilely below, the barkers shouting with the solemnity of preachers, the waffle-stand girls, wearily clipping their sales talk to "it's econom, it's delish," and the fun of watching the fireworks from the paddle-boats on the lake.

*This is  
New York's  
Gala Summer*



MRS. BYRON FOY PLAYING PATTY-CAKE WITH PRINCE OBOLENSKY: ST. REGIS

## AT THE OPENING OF THE MUSEUM OF MODERN ART

KARGER-PIX



HON. H.J. PROCOPE, MR. AND MRS. WILLIAM PALEY, MRS. VINCENT ASTOR



MR. NELSON ROCKEFELLER



MR. STEPHEN PELL; MR. AND MRS. DWIGHT F. DAVIS

Everywhere there is beauty, and a feeling of nothing to sell except the nice, friendly propaganda of Big Business, of foreign governments, both hoping, of course, that that opiate of the people, Food, will be of help. The French, with their extravagantly good food, have by far the finest spot, looking over the Lagoon and its fireworks. The Russians have a startlingly beautiful building of marble, with great chunks, in gold letters, from the writings of Lenin and Stalin, as well as a Russian restaurant bustling with waiters bringing borsch. The Italians have a restaurant, which is exactly like the dining-room of a ship—all hush-hush, elegance, chic, and superb food. In the Italian Building, by the way, there is an enormous statue of King Victor Emmanuel, but practically no signs of Mussolini except two massive M's with, beneath them, the carved commands in Italian, "Obey, Believe, Fight."

These are only a part of the giant mixture of sights—the special-bodied cars outside the Terrace Club's simple white clapboard house; the girls at the naked shows, revealing how sexless nudity can be; the three-year-olds, dragged through the amusement places at midnight by the divine right of parents; the glass-blowers eternally making pitchers; the sweet sight of American families making a whole day of it, eating their lunch in the shade; and, finally, the pale beauty of the tip of the Trylon at midnight, the sign of the bright civic pride that has caught New York this summer, suddenly.

## AT FÉFÉ'S MONTE CARLO



DICK BRUGIÈRE

MR. AND MRS. WILLIAM K. VANDERBILT

## AT THE FAIR'S ITALIAN PAVILION



MRS. BRADFORD NORMAN, MR. FRANCIS H. MCADOO



CARSWELL-PIX

COUNT CINI, MRS. PIERPONT M. HAMILTON, MR. WOLCOTT BLAIR



AT THE DINNER-PARTY GIVEN BY DONNA CORA CAETANI: HIS EXCELLENCY, PRINCE ASCANIO COLONNA, THE ITALIAN AMBASSADOR, AND MRS. ROBERT L. CLARKSON

## AT A GALA PARTY IN THE FAIR'S ITALIAN RESTAURANT



COUNT DE BOSDARI, DONNA MARINA TORLONIA, MR. LLOYD P. GRISCOM, MISS MARY MUNN



MARCHESE CAPOMAZZA, CONTESSA ROBERTI, MR. CARSTAIRS



MRS. HAROLD BROOKS, MR. OTTAVIO PROCHET

# AT THE FAIR'S FRENCH PAVILION



MR. ANGIER B. DUKE, MR. FRANK REDIKER, MRS. HERBERT WESTON, MRS. DUKE



MR. JOSEPH BALDWIN, MR. WINTHROP ALDRICH, MRS. CHARLES BLACKWELL, MRS. ALDRICH

## AT THE FAIR'S AMUSEMENT AREA

MRS. DOUGLAS FAIRBANKS AND MRS. JAY O'BRIEN WATCHING THE CAVALCADE OF THE CENTAURS SHOW





MR. AND MRS. WARREN PERSHING: FRENCH PAVILION



MR. AND MRS. JOHN C. WILSON IN THEIR ROLL-CHAIR

KARGER-PIX

## HAVING FUN AT THE FAIR



MRS. MICHAEL PHIPPS AT THE AQUACADE



MR. AND MRS. DOUGLAS FAIRBANKS: TERRACE CLUB



MR. AND MRS. JOHN HYLAN HEMINWAY



MRS. HUGH FENWICK AND MR. JOHN CROMWELL



Eyes on hips...

- On the hip panniers of Alix's day dress and on the diagonal hip drapery of her skirt.
- On Schiaparelli's tucks released at the hips, and on her puff peplum located on one hip only



Eyes on mummy drapery...

- On Chanel's winding dresses of coral or turquoise crêpe, slim as Cleopatra's needle.
- On the scarf ends that slither around your arms and shoulders



Eyes on bustles...

- On Alix's huge whoosh of taffeta at the rear
- On Balenciaga's plaid bustle skirt and plain jacket

Eyes on the long jacket...

- On Schiaparelli's pointed one of cinnamon wool worn over a blue skirt with hip tucks



Eyes on heads...

- On a coiffure ending in two corkscrew curls
- On earrings that are bow-knots of seed-pearls
- On a fly-clip with an emerald body and diamond wings

## Seen at the Paris Mid-Seasons



BALENCIAGA, in his Mid-Season Collection, draws on Goya's richness of fabric and colour, and round-hipped, tiny-waisted court belles. First, pink satin with black lace; an ostrich bow-knot sits on the head. Second, slate taffeta jacket and pannier skirt; slate-blue orchid coiffure



SCHIAPARELLI waves the colours of the French flag, in a new long chiffon jacket over a white crêpe dress with a bustle-like flange



CHANEL floats the French tricolour, too, in organdie embroidered with poppies. Imported by the Salon de Couture, Bonwit Teller



STATE DINING-ROOM of the Federal Building at the Fair, where notables are entertained. Walter Dorwin Teague designed the interior

# People are Talking about... the Fair

..... About the greatest phenomenon of all—the fact that the public is apparently blind to the enormous, the super-colossal, the magnificent. People spend hours there and come home remembering, not the sweeping plan of shaded colours, but the glow of the Perisphere; not the shape of the buildings, the curving avenues, but the pickle pins the Heinz people give away; the two-headed cow already booked for the next World's Fair in Rome; and the phosphorescent caps of Billy Rose's Aquabelles.

..... The strangely mournful expression of the "Freedom of the Press" statue on Constitution Mall, and the resentful statue outside the Hall of Man that looks as though it had been insulted by a blimp.

..... The nervous little honey-bear in the New York Zoological Building, and his next-door neighbour, the gentle giant panda that is at his best asleep, when he rolls over comfortably, rubbing his eyes with clumsy, baby gestures. And the monkeys in Frank Buck's show that are completely individualistic—each monkey for himself. And the cows in the Borden Exhibit that treat the public, the attendants, and the Rotolactor with the tolerant detachment of an adult toward a child and his toys.

..... People are talking about the Carrel-Lindbergh heart that pumps the man-made blood so faithfully to the blind little organ it keeps alive. And the sinister, heart-quickenning throb of the giant heart on the wall in the Hall of Man. The lung-testing gadget (an inheritor of the strength-tester at the fairs of yesterday) that once broke down under the strain of the visitors' violent competition.

..... The deep carpet of tan bark—so deep and springy that people think it is pine-needles—in the pine grove behind the American Telephone and Telegraph Building. And the savage, tropical orchids in the Venezuelan Pavilion (a black orchid is expected to arrive any day now). And the beginnings of now-famous stores, dimly seen under the gas-lights of an old New York street in the Electric Utilities Building.

..... The bejewelled map of Russia, in the Soviet Pavilion—a twenty-foot slab of malachite, marble, and lapis lazuli strewn with precious stones—a substitute, in a way, for crown jewels. The snug Cellophane cover-alls that go over the American Express push-chairs, occupants and all, whenever it rains—fun for every one except claustrophobes. The big box outside the snake house that keeps up a hideous, monotonous droning, like a malevolent animal growl, the one sound apparently that makes snakes happy.

..... The round copper dance floor, like a huge plate, in the Italian Pavilion, amazingly smooth and springy. The parachute-jumping contraption that is, surprisingly enough, more alarming going up than coming down. And the fountains everywhere—indoors, outdoors, and down the sides of the buildings.

..... And they are talking about two big things: the nine-thirty show at the fountain in the Lagoon of Nations, when the Star-Spangled Banner is played, and the water, the lights, and the music rise and fall together; and the view spreading like a fan from the top of the Petroleum Building, revealing the plan and pattern of the twelve hundred acres of the Fair.

STATE DINING-ROOM (opposite): When the nation's distinguished guests see the Fair—such guests as Britain's King and Queen, Norway's and Denmark's Crown Princes and Princesses—they are entertained in the classic white, twin-towered Federal Building, designed by Howard L. Cheney. For the furnishings of the great Reception-Room, and the State Dining-Room, Walter Dorwin Teague has used American artists and American materials exclusively. The dining-room furniture is all of beautiful American pine, the chairs upholstered in vermillion leather; the table (which can be arranged to seat fifty-four) is bordered with formalized American Eagles and gold stars. The Lenox service-plates bear the Great Seal of the United States in the centre, in gold, surrounded by forty-eight large gold stars. Even the linen is American woven, in the Philippines. The table silver is from Gorham.

# New England Summer

*by Mary Ellen Chase*

NEW England country children of the eightennineties, especially those beneficently reared in rural schools, always used to look upon that cluster of six northerly states as a unit. They were thus in our outworn geography books, and I think I am safe in saying that they have remained thus in the minds of most of us. We used to recite their lovely names in a slow incantation with a distinct and solemn pause at the close of the third as in a full-stop line of poetry:

Maine, New Hampshire, Vermont.

Massachusetts, Rhode Island, Connecticut.

They somehow belonged together, in actuality as well as in imagination. If one could not live in Maine, he was almost equally blessed by a Vermont roof-tree. All other states were foreign to the New England child of those days; and to the mind and inclination of the true New Englander to-day, foolishly and illogically enough, Oklahoma, Alabama, Texas, and the rest, well-known or even well-loved as they may be, remain as foreign as Yorkshire or the Dolomites. These six states are not merely territorial boundaries; they are also states of Grace; and the unadulterated New Englander, wherever he may be, eats baked beans, codfish balls, and Indian pudding as a ritual and feels a sudden anguish at the first sight of trailing arbutus in the spring.

The summer visitor to New England, unless he is perchance returning home, delights quite naturally in the obvious beauty everywhere about him: the thousands of surf-washed islands from Casco to Passamaquoddy; the snug white villages of Vermont valleys and the more elegant ones of Connecticut; the wide white beaches of Narragansett and Old Orchard; the White Mountains above Bretton Woods seen from the green reaches of the links; the blue heights of the Berkshires rising to Greylock and Tom; the great sweep of sea, sky, and shore from the summit of Cadillac on Mount Desert (which last word, I can not forbear saying, is in the Maine tongue pronounced simply as a barren place and not as the last course of an American dinner!).

But to the native New Englander all these, although they may be his daily fare, are not his bread of life. He lives upon other food, the charms of which,

like those of the beans, the codfish, and the pudding, are not commonly recognized by the chance summer visitor simply because they are not discovered. The things which the New Englander loves tyrannize over his affection and exact fierce claim because they are a part of him. For example, there are the names of rivers, lakes, and streams: Chemquasabamicook, Ammonoosuc, Sunapee, Winnepesaukee, Sebago, Piscataqua. They fall upon the visitor's ear with resonance and rhythm. They are as thrilling in sound and connotation as are the melodious rivers of Homer. But they are not new to the New Englander, and the charm of resonance and melody have long since given place to the greater charm of familiarity. To him they are one with simpler words: *pond, field, pasture, and meadow.*

In other words, the affection of the New Englander for any one of these six component parts of one whole lies in what is to him the long-known and, therefore, the beautiful. It is not the breathtaking but the familiar which to him makes his country unique and lovely. A Maine field in June is more real and infinitely more satisfying to him than the view from Cadillac; a rough Vermont pasture more alluring than any one of the Green Mountain trails; a high orchard in the Berkshires more indigenous than the sweep over three states to be seen from the Mohawk Trail. And there is much to be said for his contention that the visitor to New England, simply because he mistakes what New England is, rarely comes to know it.

A Maine field in June or July before the mid-July cutting is worth many an hour by many a roadside. Better still if it happens to slope to a rocky cove where a heron may stand in the warm stillness of early afternoon. It is, in fact, in early afternoon that such a field is at its best. There is no withdrawal of its nature at two o'clock. The sun is warm on its daisies, buttercups, and (Continued on page 75)

(Opposite) For holidays anywhere, for anything from spectator sports to Sunday luncheon—this pleated dress photographed by Toni Frissell against an austere New England church. The white rayon fabric is red-and-blue checked. Best; I. Magnin, California





CLASSIC DRESS OF FORSTMANN WOOL GABARDINE; BEST



WHITE POLO COAT—LIFE-LONG FRIEND; JAY-THORPE



WHITE COTTON TOP, STRIPED SKIRT; BONWIT TELLER



TONI FRISSELL

ONLY FOR SPARE RIBS—THIS BARE-WAISTED BEACH OR EVENING COTTON; LORD AND TAYLOR; MARSHALL FIELD



DOWN ON THE FARM—IN A COTTON PLAID SHIRT AND SKIRT; SAKS-FIFTH AVENUE

## FRESH-AIR FRIENDS



Chessmen for a lapel—enamel ones shown above; worn, at the right, by Princesse Jean-Louis de Faucigny-Lucinge



Piguet's new shawl of black paillettes, chosen by the Marquise de Biron

## Flown from Paris via "Yankee Clipper"

These five photographs of Paris news-makers were flown to America on the "Yankee Clipper's" first mail flight



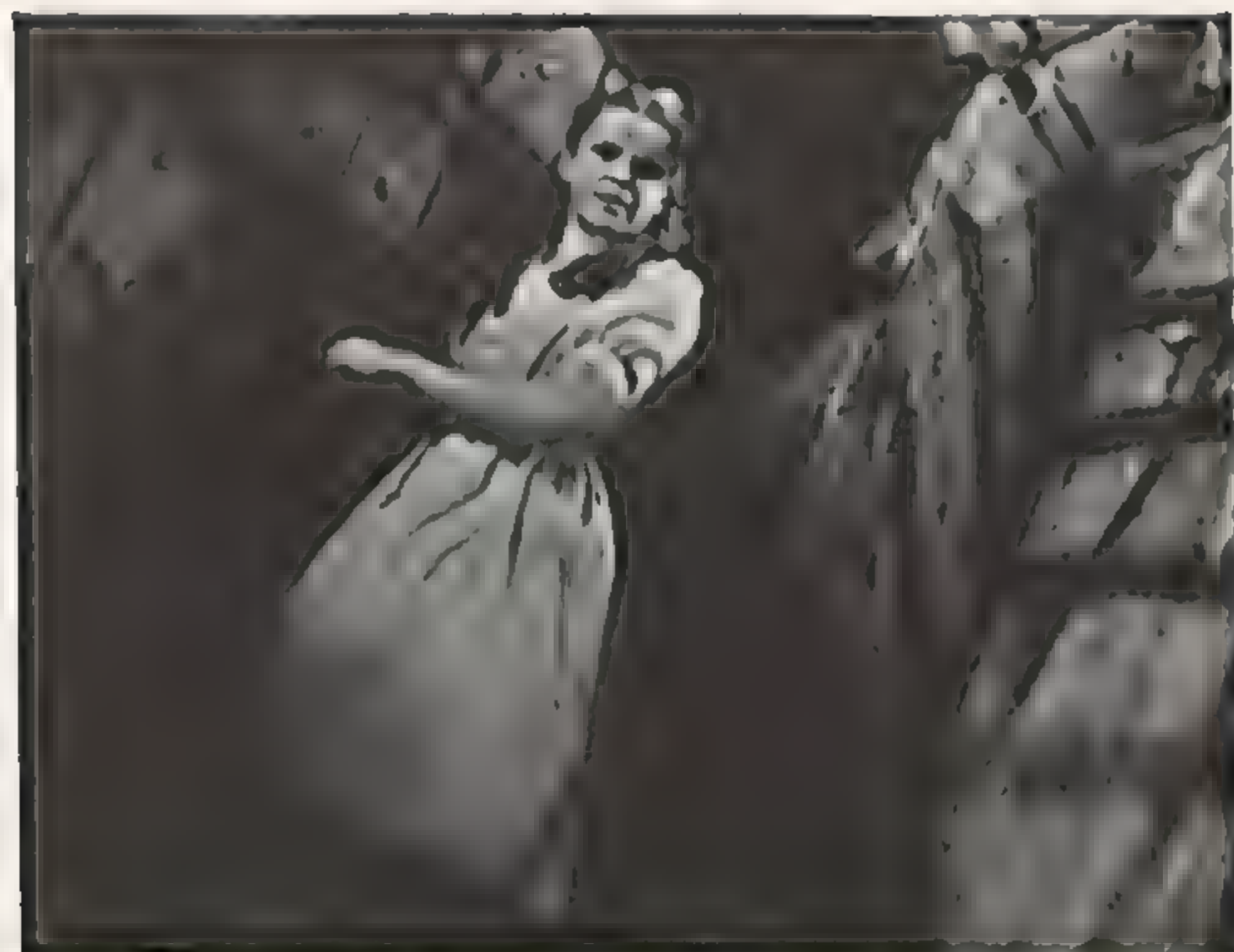
Another new shawl, of black Chantilly lace, worn, with white linen, by the Comtesse André de Contades



Madame Lopez's black satin evening case—spilling Boivin's gold and ruby fittings



A "Primping-Pail" of clear plastic,  
full of beach beautifiers. Elizabeth Arden



Judy Garland as Dorothy, heroine of  
MGM's Technicolor "Wizard of Oz"



Mainbocher's sequin jacket—the Duchess of Windsor wears one—  
striped and sparkling. (Hattie Carnegie) Décor; Jones and Erwin



Vogue's Prix de Paris winners—  
first: Elizabeth Farnsworth, Vassar;  
second, Martha Swigart, Northwestern.  
(More about the Prix de Paris  
in the August 15 issue of Vogue.)



*In the news to-day*

# AFRICAN VELDT TO WYOMING SAGE

Stuart Cloete, author-rancher of South Africa,  
visits for the first time  
America's Wild West

SCENERY is hard to describe—it can only be suggested and is, as a rule, no more than a backdrop for things nearer to us. The Tetons against the sky were less to me than the forests through which I rode. Less than the family of squirrels that lived in my cabin—they shared it under protest and chattered angrily at me whenever I came in. Less than the smell of the sweet white clover, or the cawing of the ravens, or the wide sweep of a chicken-hawk across the sky. The mountains were less than these, but no doubt the things I loved would have been less without the mountains behind them.

It was within sight of them that I rode along the rivers and watched the trout rising in the evening: and it is something after months of city life to get on a horse again and ride in such country. To feel yourself in a place where, except on the highways, an automobile is not only useless, but will remain so. This is a horseman's, a cowman's country...beautiful, fragrant with wild flowers, but still dangerous. People have been lost here and never found. And all because they thought that they knew best.

No one should be lost for more than a few hours in a well-watered country. I am not satisfied that a horse will invariably find his way home. He may go to a different home. He may decide that he is tired of the whole business and go back to the ranch where he was foaled, and that it is a hundred miles away will not deter him. But water runs down-hill, every little stream runs into a bigger one, and the bigger one into a river, and the low ground, rich along the rivers, is almost always occupied.

Here, in this country, there is peace and, if you can take it, happiness. It is wonderful to ride across a little marsh in which your horse's feet sink up to his fetlocks in the soft grass and find it covered, literally covered, with little hopping toads. It makes one wonder. Everything here makes one wonder. It is wonderful to see a deer running, curiously statuesque between its leaps. Or a bull moose on a mountain top, or one feeding in a swamp. To watch the gophers dive into their holes, to watch a coyote run across the road and to ford streams so deep that you have to take your feet out of the stirrups, and so swift that, as your horse drinks, little waves drive up against his nose. To see beavers swimming, to see their dams, to find the trees that they have felled by cutting them in two cones, like an hour-glass, till they fall.

All this is the real West and far removed from the West that the ordinary tripper sees. It is very quiet and a little frightening. It makes one feel small and helpless.

Perhaps the tripper does not want to see it, and it would be impossible for him to see it unless he were on a horse and ready to ride alone. This country is untouched, and, protected by its mountains, its rivers, and its winter snows, it will remain so.

There exists in England, and even in the United States, an idea that the cowboy is extinct. He is not extinct, nor can he become so while men eat beef. Beef does not start as beef. Your tenderloin had a pa and a ma. It was probably rising four when it was shipped or maybe rising five, and all that time it was herded on the range. If it had not been herded, it would probably have died and never become steak. It was herded by professionals as skilled in their work as a baby's nurse; men who know cows and their psychology (most people do not understand the mentality of a cow), who understand the weather, the grazing qualities of each kind of grass, and who in addition to being superb horsemen are ready to risk their lives at any time. With a cattleman, it is cattle that count. He loves cattle. He likes the look of them, the smell of them, and the taste of them. If he loses one of his beasts, he is likely to be able to pick it up in a strange herd of several hundred head without looking at the brand.

The real cowboy still exists, but the film cowboy, who prided himself on quick shooting, hard drinking, and the whiteness of his hands, has gone. They were a caste who would do nothing but their own work. I am told they would not even milk a cow because it meant taking off their gloves. I am a cattleman, and it made my heart beat faster to see big herds again. I love to watch the beasts moving, to see them milling round when they are checked and watch them open up and drift again when you let them go. Riding cattle is like playing polo, only better. A good cow-pony, once it sees the steer you want, will follow him as a dog follows a rabbit.

There is little difference between the cowboys of one country and another. In America, the rope is used, in Australia and South Africa the stock whip. The differences are ones of technique only. The work of all is done mounted, and the stockman of one country would, once he had become used to the local conditions, be equally efficient in another.

The Dude ranch is, I think, an American specialty, and one which I found most interesting. To start with, there is nothing "phony" about it. It is part of a direct evolution towards a safer livelihood for the rancher. Dudes, in fact, are an (Continued on page 76)



CONDÉ NAST ENGRAVING

*Kyra Nijinska*  
*from the portrait by Oswald Birley*  
*Number 7 in Vogue's series—"Portrait-Painters of To-day." [Article on page 74]*



# London ~ with Their Majesties away

LONDON is still in season. No matter how many Hitler-Mussolini bogey-bogey acts are staged, the curtain rises once again on London's Big Shows. Yes; the Gala goes on, and must go on, for what is sport to a few is bread to thousands. For débutante recruits, four thousand strong, about a hundred balls are given, with lunches, cocktails, dinners, and dances innumerable. Dressmakers, beauty specialists, hair-dressers, and caterers rejoice. Restaurants are commandeered by private parties. Laundries are snowed under with dress shirts. Florists quadruple their orders for red carnations. The wheels of the London Season spin merrily...spin profitably.

Even now, with the English countryside at its greenest and loveliest, sooty London holds sway. The Ritz is lunching a babel of tongues. Cars are locked in twenty-minute traffic jams all down Bond Street. The few great houses that are still homes throw back their muffling shutters. Little, rickety, gold party chairs arrive in vans and are hustled into ball-rooms. There is a smell of petrol, expensive scents, and strawberries. There are new faces, new places, new clothes, new people.

And debs are newest of all. Many of them tried out their fledgling feathers at the March Courts, which were held so early in the year owing to the Royal visit to Canada and the United States. To give these potential glamour girls a chance to try their wings (or find their feet) before the tumult and the shouting, people were giving parties long before the usual time, as did Baroness Ravensdale, bravely, and from a bed of sickness after a hunting accident. She and her sister, Lady Alexandra Metcalfe, are bringing out their niece, Vivien Mosley, and giving another party for her this month.

There will be pomp and pageantry in plenty, this summer, even if Their Majesties are away during the season's high noon. The Duke of Gloucester will deputize for the King at the *Trooping the Colour*, that magnificent and thrilling ceremony held in honour of the King's birthday at the Horse-Guards Parade, Whitehall. His brother, the Duke of Kent, opened the Royal Military Tournament. While their Duchesses, the Princess Royal, and, first and foremost, the adored Queen Mary are as indefatigable as ever. Big charity do's, such as the annual Queen Charlotte Hospital Ball, the Alexandra Rose Ball, the Derby Ball, and the Midsummer-night Fête at Hurlingham Club are always Royally patronized. After Their Majesties' return, there will be all the ceremonies and splendours of the July Courts.

This season will see some of the grandest private parties, too. There will be balls given in great houses that make the perfect setting for glittering tiaras, giant chandeliers, and footmen in powdered wigs and knee-breeches.... Exquisite formalities, such as will be the key-note of the ball which the Duke and Duchess of Marlborough will give at Blenheim Palace in July, for their daughter, Lady Sarah Spencer-Churchill; and another, which the Duke and Duchess of Sutherland are giving for their niece, Miss Elizabeth Leveson-Gower.

Lady Astor's ball for Miss Dinah Brand; Lord and Lady Campden's for their granddaughter, Lady Brecknock's daughter, Lady Mary Pratt; and the Countess of Plymouth's, for her niece, Miss Mary Windsor-Clive, were all high-spots on the May schedule. As a grand finale to the brilliant round (and surely one of the most spectacularly beautiful) will be Major and Lady Violet Astor's ball at lovely Hever Castle in July, given to celebrate the coming of age of their son, Gavin.

And so the season swings on its way: the Opera, with lots of Wagner, and "Turandot" and "The Bartered Bride" by way of light relief; with Gigli and Tauber tearing off a top B flat...with Weingartner and Beecham wielding the baton, Lady Cunard in her box...and all's right with Opera, even if "reorganization of the Prague Opera House" did prevent Covent Garden from presenting Smetana's "Tajemství" and Dvořák's "Rusalka" sung in Czech, by Czechs. But art, in some parts of Europe, is no longer international (Continued on page 73)

(Opposite) Prunier's Snack Bar in London—a favourite place for a bite to eat before going on to the theatre. That bulky and dramatic coat of dandelion-yellow wool, by Motley, is worn frequently these nights by Kathleen Cordell, star of "Design for Living." That blue satin and sequin suit, by Eva Lutyens, is a pet theatre suit of three Londoners: the Duchess of Roxburghe, Mrs. Euan Wallace, and Lady Bird



THIRD; BONWIT TELLER. FOURTH AND FIFTH; BEST

## SMALL CELEBRATION IN COTTON



LORD AND TAYLOR

- (Opposite) July Fourth flag-wavers—all in party cottons, mercifully washable. Third from the left: White piqué dress and bonnet with pink and white binding. Fourth: Printed white dimity, crisp as phlox, decorated with delicate smocking. Fifth: Play-proof gingham, red-and-white checked, with puff sleeves, a stand-out skirt
- (Above) Washing a twice-as-big setter—a two-year-old in a red-and-white cotton play-suit. The waist is shirred, the back is bared to the sun, the pants are ruffled
- (Below) Lugging a wash-basket—into which her entire outfit can safely go—a tomboy in butter-yellow overalls of cotton gabardine, a yellow-and-white cotton shirt
- (Below) Perched on an old, old pillar—an 1850 dress brought up to date for a 1939 curly-top. It's of dotted rose cotton, braid-trimmed. (See the original on page 21)



TONI FRISSELL

LORD AND TAYLOR

BONWIT TELLER



FIRST DRESS; HATTIE CARNEGIE. I. MILLER SHOES. SECOND DRESS; BERGDORF GOODMAN. COIFFURES; ELIZABETH ARDEN

THIS may look like a scene from an Enchanted Forest—and these unreal creatures, like inhabitants of a Make-Believe World. But they are I. Miller's new mannequins, which we took out of the windows of their new shop, trundled out to the country, dressed and wigged (you see one opposite in its natural state except for an ostrich cape), and photographed beside a pool.

The clothes, though, are real enough. Above, a red-and-white crêpe dress, with sandals of gold kid; a white-and-red organdie dream. Opposite, salmon silk organdie, with a brown linen cape and red kid sandals.

*Summer*



DRESS; HATTIE CARNEGIE; I. MAGNIN, CALIFORNIA. SANDALS; I. MILLER

ANDRÉ DURST



NORMAN HARTNELL CAPE; SAKS-FIFTH AVENUE

*Idyll*



MISS LEIGH POSES FOR BRITISH VOGUE



PHOTOGRAPHED IN 1935

LONDON LIVES



MISS LEIGH; UPPER RIGHT



IN BRITISH VOGUE, 1936



AS A MODEL IN EVENING AND DAY CLOTHES, 1936

British Vogue had its editorial eye on Miss Leigh, even before Hollywood discovered her. At the left are photographs from British Vogue, 1935-1936

VIVIEN LEIGH, sulky, cool, with a flaunting face, stopped the nervous filming of *Gone with the Wind*, which has already sent two directors out with a breakdown, to pose for Vogue in the entrancing corset cover of Scarlett O'Hara. As far back as 1935, however, Miss Leigh posed for British Vogue, exhibiting then, in a variety of fashion pages (shown at the left), her delicious beauty, her dark red hair, her green eyes slanting upwards. In those days, when she was on the British stage, in British films, her clothes ran to queer colours, to barbaric jewellery, to leopard skin, and movie writers immediately called her exotic.

Now that is changed. Instead, she wears slacks to work, rarely goes to parties, and has switched her English accent to Southern, with the help of two coaches, one from Georgia, one from Mississippi. Hers is the most publicized part in the most publicized production in years. Hers is the difficult job of materializing the composite of hot wilfulness, courage, and freezing selfishness that is the O'Hara, the heroine of the country.

*Vivien Leigh plays Scarlett*



CHARLES E. KEHLEE

*in "Gone with the Wind"*

# For a well-spent summer

*Hoodwinking a budget.* If ever there's a time to hoodwink one, it's summer. And if ever there's a way to hoodwink one, it's this. Some clothes with a Short Life and a Merry One. Some with a Long Life and a Useful One. Some sense, some nonsense—a nice rationing of each. A summer moon isn't mercenary—it can turn calico into pure guile. A summer sun can turn a cotton pinafore into a dream. There's only one hitch in the homily. Trifling price-tags are apt to break down one's self-control. On what should you spend? On what should you stint? Read on.

*Clothes with a Short Life and a Merry One.* Let one of your evening dresses be giddy, gay, extreme, and extremely inexpensive, so you can chuck it, without regrets, at the end of August. Why not let it be that charmer on page 36? Let your beach clothes be merrymakers that cost only a song. Sand and salt and a pitiless sun will cut their lives short anyway. Those bright trifles on page 55 would make a nice fling. Let your evening wrap be a frivolous shawl of cotton plaid or a mile-long scarf in two tones of chiffon—neither costs more than a pittance. Let your beach shoes and hats and bags be fun—but no financial strain if you are a cost-counter.

*Clothes with a Long Life and a Useful One.* But a holiday wardrobe can't live on fluff alone. There need be staples. The kind that survive a couple of summers—if money is an object. Have, for instance, that white piqué jacket opposite. It's a two-summer jacket that will give you 24-hour service per day. Chic in town over a dark skirt, in the country over a bright one, at night over a white one. Have a superb white shirt-waist dress—probably that one on page 52. Have a coat standby—perhaps that white polo one on page 36. We own a similar one that's done us faithful duty for five years. Spend a respectable sum on your golf clothes and shoes. Don't stint on your belts; proud belts can better many a dress, and they endure forever. A good sweater and pleated skirt can be a four-year investment. And pay well for your slacks—they'll repay you.

*The Great White Way.* Heresy though it seems, we hold up white as an economy. Notice all the white ones on the next five pages. Too perishable? No more so than pastel shades. And white never fades, never streaks, almost never resents plain tubbing, almost always survives for a second summer. White, too, gets along amiably with everything. Some of the smartest (and shrewdest) Frenchwomen we know build their entire holiday wardrobes on red, white, and blue. Year after year, they stick to the same scheme—white juggled with red or blue, not only navy-blue, but pale blue.

*Incidentally.* Forgo a white bag, if you're trying to beat a budget, and carry a more grime-resistant one of plaid or striped fabric. Hand-embroider your initials on the pocket of a shirt-waist dress, and you'll double its face value. Don't go barelegged any place but around a resort—no matter how you like to save on stockings. Wear the new linen or cotton lingerie, rugged enough to withstand constant laundering, blessedly cool and non-clinging. When you're out in the sun, don't stint on cream or oil—a little lavishness now will save you countless expense in later years. Keep your coiffure simple, so you can whip it together yourself after the daily dive. (Fussy hair-do's look particularly phony in the great out-of-doors, anyhow.) Finally, remember that summer is a young time, and yours to make the most of. Your face glows, with just a dab of lipstick. Your figure adds dash to those inexpensive size twelves you walk into—and gets the last dollar's worth out of expensive clothes. Everything's in your favour. Go ahead and win.

Here begin 6 pages  
of Young  
Economy Ideas →



White with red—sare jacket, extravagant skirt of Bird's-eye piqué, the jacket rimmed with red braid, totally washable. About \$20; Russeks

White with gold—moonlight evening dress of waistcoat piqué, shining with small golden stars. Kalmour dress; around a mere \$20. Russeks

*White by night*



White with gold jewellery—a backdrop pull-over and circular skirt of rayon jersey. Perfect for country dress-up. Around \$14 at Best

All-white—a Sunday luncheon shirt-waist dress of Celanese rayon. Made more Sunday-ish by a white hat. About \$23; Bonwit Teller

White with dotted navy-blue—a hooded white crêpe dress with just a touch of the polka-dot inside the hood. Under \$17; The Cotton Shop



White with red-and-blue stripes—a casual silk spectator shirt tucked into a capacious white piqué skirt. Around \$11; Lord and Taylor

White with navy-blue—this rayon sharkskin jacket chilled with dotted blue collar, kerchief, and skirt. About \$25; Peck and Peck

White with bright stripes—the stripes being on the grosgrain girdle that circles the soft rayon crêpe dress. About \$13; Chez Rosette



## White by the sea

54

All-white—fleecey as a bank of cumulus clouds—for a terry-cloth greatcoat with a hood. Flattery for a sun-gilded skin. Around \$9; Bonwit Teller

All-white—glacial under green water—for a princesse bathing-dress of piqué. See the short, full skirt. Around \$7; at Peck and Peck



White with red stripes—a little-boy piqué shirt, worn with short white piqué overalls. In the neighbourhood of \$5; Saks-Fifth Avenue

White with red plaid—a shrieking, loud silk jacket over halter and slacks of coolest white sharkskin. About \$12; from Lord and Taylor

White with navy-blue stripes—juvenile jersey bloomers and sling-around skirt playing up a white jersey blouse. About \$23 for all; Best



**CHANEL'S slim, tiered mummy-dress—slim dresses are sliding in among the bouffants. Yards of blue crêpe wrap spirally, end in a scarf. Gold necklace**



HORST

**ALIX'S willowy statue-dress—far view for autumn. Full shirred folds of black crêpe give the illusion of slimmness. (Imported by Henri Bendel)**



*Vogue*

RALPH T. MORSE—PIX



*L*ADIES, look at these eight pairs of absurd feet. Could any of these be yours? We said to our candid cameraman, "Go out on the street...Fifth Avenue...or any street... and get some snaps of open-toed and open-heeled shoes in action." There was no need to burlesque them; the naked truth was bad enough.

The all-too-candid shots he brought back might have been snapped in any city in America this summer. Or out at the World's Fair...for Fair-trampers are disregarding, in droves, all the good advice that has been written for them about wearing comfortable shoes that give good support. In skeleton shoes, they battle the miles...and the pebbles.

We publish these pictures to show...beyond the power of words...how women look on the sidewalks of New York in toe-less, back-less, high-heeled slippers.

When this fashion first began to invade the city streets, *Vogue* published (in the March 15, 1937 issue) this question, with an answer to which we still cling:

"When and with what should open-toed shoes be worn?"

# Protests! / Open toes and open heels are not for city streets



ANSWER: "For dress occasions, afternoons, dinner, evening; also for resort and country wear. Not for walking the city streets, if you have an understanding of the true essence of smartness, of which the first essential is suitability. A shoe of this type is usually very formal or very informal. But, if you do choose an open-toed shoe for 'in-between' or soft suit wear, choose one with the smallest possible opening. Shoes with wide-open toes are pretty only if worn with very sheer-toed stockings...therefore, obviously, they are not to be recommended for universal daytime wear. (We hope we shall be spared the sight of many little women in tailored suits running about New York in open-toed sandals.) Sister, watch your step."

Well, we don't need to tell you that sister did *not* watch her step! She just went from bad to worse until to-day you see millions of women, all over America, slop-slopping along the streets with not only their toes out, but their heels out, too—practically no support at all for their feet.

In the first place, these skeletonized shoes were never designed for walking; they were presented for evening and for very formal afternoon occasions. But when women began to wear them

all day long, the shoe makers swung into line, and America has been flooded with more and more of the less-and-less shoe. Millions of women are now down to the irreducible minimum—neither toes nor backs, just heels and straps. All over the world, the American woman has been famous for her pretty feet and her beautiful shoes. Now—not only are we losing our reputation for good taste, but, worse, we are losing our good feet.

Remember, ladies, fashion is full of vagaries and often absurdities—usually more or less harmless as, for example, some of our silly hats. But the hats do no harm and frequently give our men a good laugh. Shoes, however, are altogether another matter. Footwear for the street should have a certain integrity, a suitability for its function, a correctness for its purpose, and sufficient fortitude to enable us to walk the earth. Most of us do not tread on air, alas! But in spite of the vast numbers of open toes and heels that are worn, Vogue still maintains that women who really have taste and a knowledge of the fitness of things do not wear them for walking the city streets. They may be in the minority, but they are the women who know. The next two pages show what *they* wear.



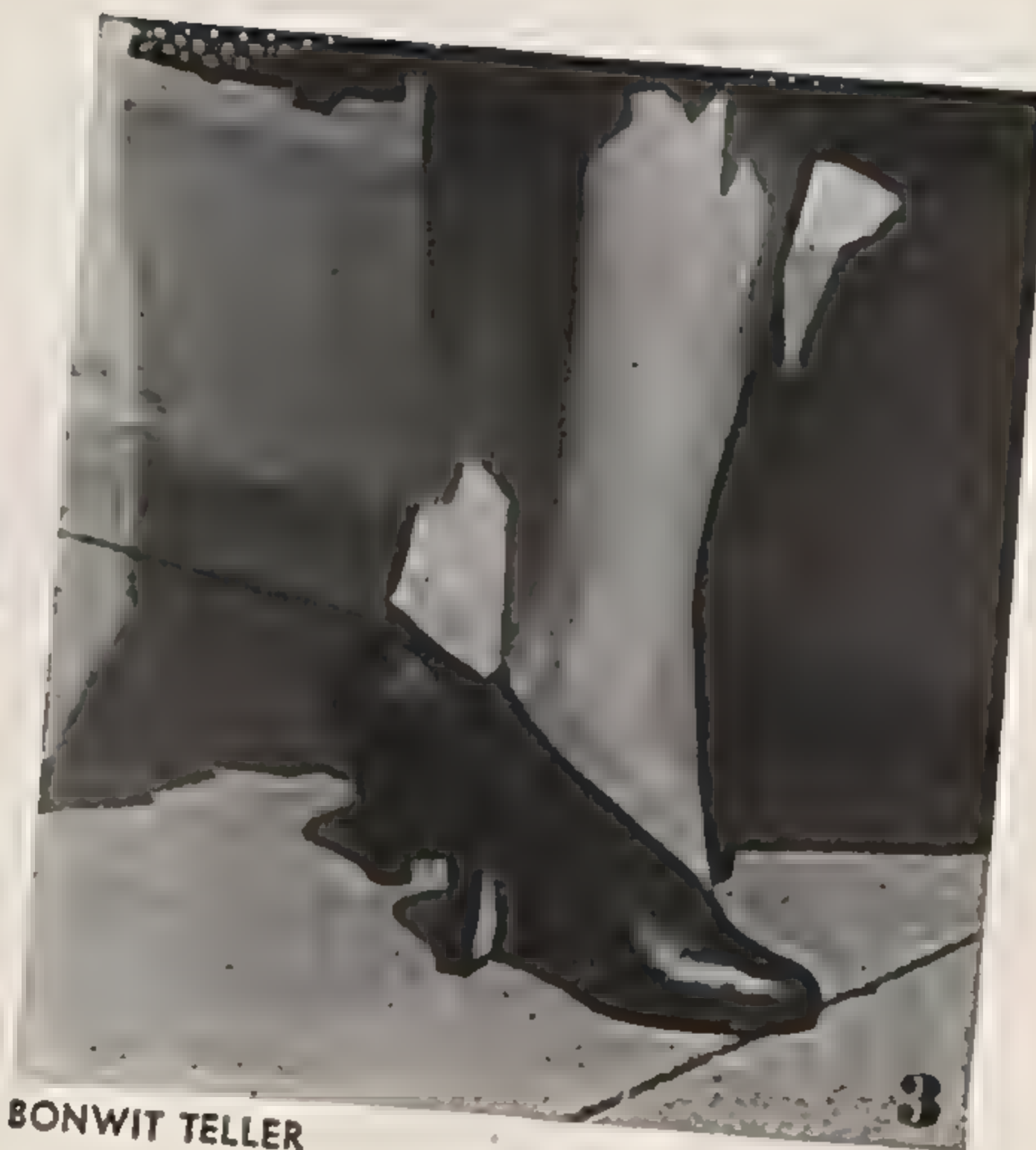
EDOUARD

# Vogue Commends—

THESE are *proper* street shoes. These are shoes worthy of the name, a credit to the shoemaker's art, a support and a comfort to the foot in its time of greatest trouble—which is walking on city pavements in hot weather. Because they are right for their purpose—which is walking—they fulfil the first requirement of good taste. And because they are simple in design and minus superfluous ornament, they fulfil the second requirement of good taste—they are, in a word, an unfortunately hackneyed, but still exigent word, well-bred shoes.

Many of these shoes are perforated for coolness, several are cut over the top or slashed down at the side. Some have platform soles—to remove you a little from the volcanic crust of the city and add a spring to your step. Several have heels that are not only straight, but fairly wide. Several have the built-up leather heels, which are always sound and sure. Several have walled toes, which are nice and roomy. And some have little or no boxing, which also makes for comfort.... Fair-trampers, these are your friends:

1. A dark grey suède opera pump on a thin platform of grey suède to match. Edouard will make this shoe to order for you.
2. Left: A built-up, leather-heeled opera pump; dark brown suède and bright brown calf. Right: A navy-blue suède ghillie-Oxford, with perforations.
3. Spat shoes like this are almost a classic now. Blue baby calfskin with spat of blue gabardine with "Lastex." It's a Palter DeLiso shoe.
4. Bands over the instep give support and coolth. Brown grain calf step-in, with leather walking heel. Hand-made by Debusschère, in Bruges.
5. Left: A smooth, round, walled toe and round heel of bright brown calf, on a pump of black suède. Right: A one-strap shoe, in brown suède and calf.
6. An Oxford with no tongue, and cut-out sides, for coolness. A walled toe, for roominess. Wear it in wine calf, to accent many costumes.
7. Rust-brown suède ghillie, calfskin wedge sole, calfskin shoe-strings.
8. The lady wears a black suède Delman Oxford, perforated, grosgrain-tied.



BONWIT TELLER



HENRI BENDEL

*shoes like these for city streets*



BERGDORF GOODMAN

MORSE-PIX



JOHN: I. MILLER



J. AND J. SLATER



SAKS-FIFTH AVENUE

# 1829 way to a little waist

GIRAUDON



**H**ERE is a woman of 1829, on a canvas painted by Court. Look closely. Compare her silhouette with the 1939 one opposite. Notice that her waist is small, her stomach quite flat. Her bust is high and round. Her hips...good gracious...never grew up in any hipless era! She probably was not any too happy, encased in that tight bodice with the ramrod down the front. And under it, she wore layers of muslin underwear.

Now we're copying her lines, but not her methods. And we've copied the idea of muslin underwear, with improvements. For instance, the first slip at the left, of white silk crêpe and Alençon lace, has a wasp-waist. The second, of white handkerchief linen with eyelet embroidery and ribbon, narrows the waist and suggests the hips that you probably do not have. The third is a form-fitting cotton slip. All three will aid in belittling your waist and rounding your hips. All three are from Bonwit Teller

# 1939 way to a little waist

ANDRÉ DURST



**H**ERE is a woman of 1939, in a dress designed by Molyneux. Look at her silhouette. Compare it with the one opposite. Outwardly, they're almost the same. The same little waist. The same rounded hips. The same round bust. (Some call it the wasp-waisted figure, some call it the hour-glass, some, the scissors silhouette.) But the modern woman puts up with no tortures, not while "Lastex" yarn still gives. True, lacing is back, but not grandmother's kind! And what's more, the woman of 1939 gets a little figure help from the dress itself...this one is stiffened to stand out at the hips.

The Paris-designed corsets at the right will persuade you gently. Top: a rose satin corset, designed by Laure Belin, with curved elastic side inserts to allow your hips more freedom, and a built-up diaphragm. Below: two views of an all-in-one, designed by Gloriane, of satin and lace with "Lastex." The back lacing minimizes your waist. Both: Saks-Fifth Avenue





1. LORD AND TAYLOR

2. BONWIT TELLER

3. ALTMAN

How to belittle a waist—gently



4. SAKS-FIFTH AVENUE

5. SAKS-FIFTH AVENUE

**T**HERE are more ways to whittle down modern waists, to have that figure lauded on the preceding pages. They're all gentle ways that diminish or appear to diminish one's girth...with comfort!

There's no attempt to cut a 26-inch circumference down to an 18-inch one. So you must not let a little thing like a wasp-waist frighten you in the least. And don't let any one picture a modern woman gasping for breath, or getting a violent ribbing from her whale-bones. Nowadays, clever corsets ease you gently and comfortably into the silhouette that used to be achieved with a coat of armour. When they resort to lacing, it's only in snatches. And under it, there's always a panel with "Lastex," to cushion the lacing. When they resort to boning, it's ever so light.

- Opposite page, first: Three kinds of fabric with "Lastex," and a back Talon closing. A Munsingwear girdle, with or without panties. Inviz-a-grip garters

- Second: Back lacing in a new high corset of hand-loomed silk elastic with silk satin panels. Net brassière

- Third: Side lacing over elastic inserts. A Warner Brothers corset of two-way stretch "Lastex"; satin panels. Inviz-a-grip garters. Talon closing

- Fourth: Back lacing from top to bottom, and feather boning. A Lily of France corset, very light, of imported silk batiste, with a front Talon closing

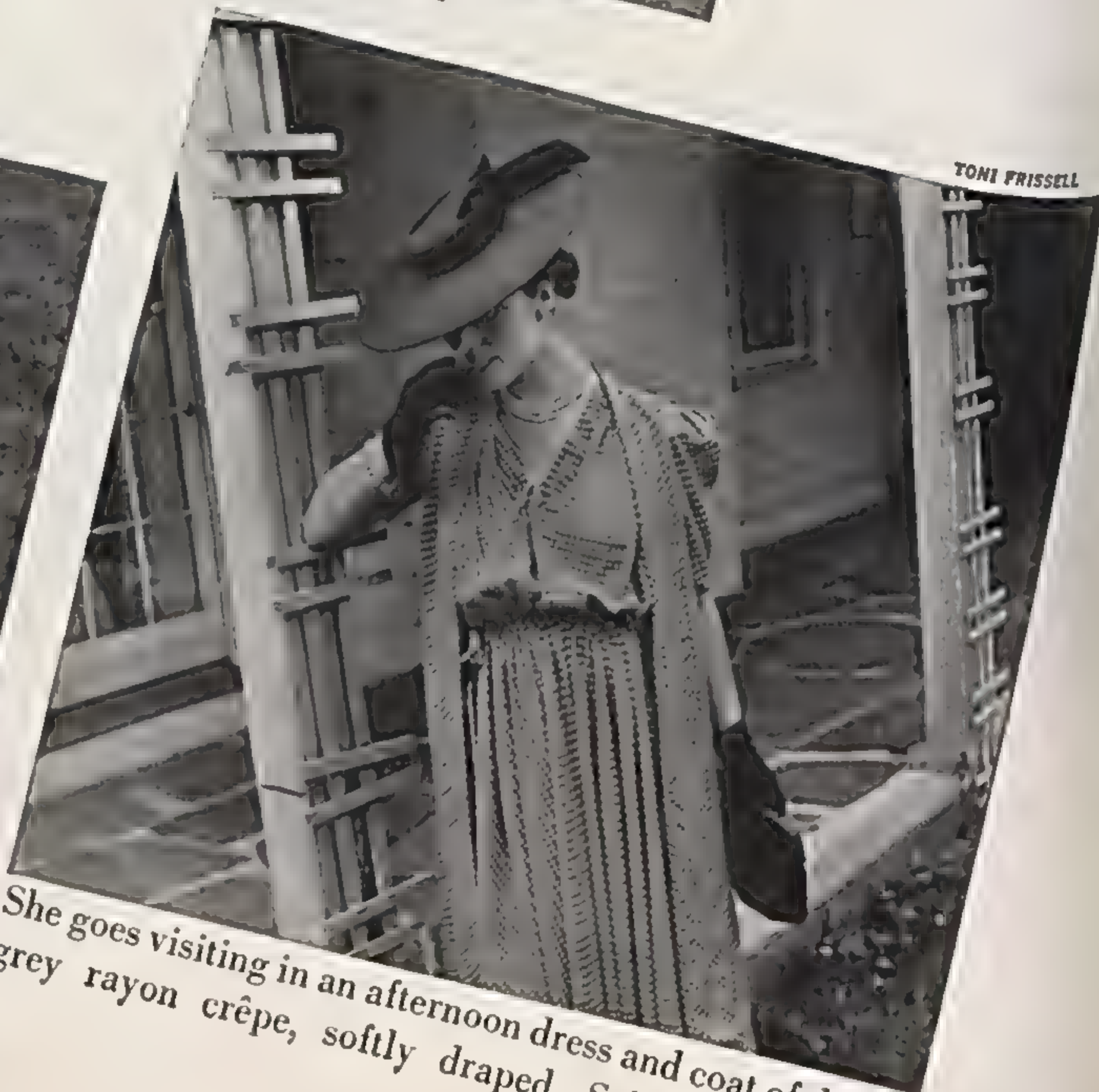
- Fifth: A light pull-on evening girdle, boneless, of satin and hand-loomed silk chiffon elastic. The semi-detached, strapless brassière top, of hand-made lace, hooks in back. Designed by Cadolle



She drives to the country club in a concealing suit of chartreuse Porella—perfect for to-morrow's mothers. Altman



She swims (if her doctor prescribes it) in a suit of spun rayon and silk fitted with "Lastex." Bonwit Teller



She goes visiting in an afternoon dress and coat of dotted grey rayon crêpe, softly draped. Saks-Fifth Avenue

TONI FRISSELL

# They're having babies in August

HERE are three young women who—like most of our modern young women having babies—are blandly leading normal lives. (Two have jobs and are still working.) That's the spirit we admire. And so we persuaded them, all well into the sixth month of their production schedules, to let us take their pictures for Vogue—in specially designed clothes that produce the illusion of normality.

Normality is a key-word. Having a baby is perfectly normal, and in most cases compatible with a normal life. Go ahead, modern doctors say; go to the office, go shopping, go to parties. Many doctors prescribe swimming or golf. Many allow an occasional cigarette or apéritif. (Naturally, all activity is subject to the approval of the doctor in charge.) No pampering; no self-pity. Morale's important.

Certainly, nothing helps morale more at a time like this than pretty, disguising clothes. (Complete concealment is practically impossible, but a neat, well-dressed look isn't.) Special clothes are hon-

estly necessary, our young women agree. At about four months, regular clothes have to be retired—plackets don't fasten, hem-lines lift in front, the silhouette blurs. On these pages, the solutions:

For spectator sports—or, doctor permitting, active sports—a loose-hanging shirt is an adroit way out. The fullness looks like fullness, not like baby. With these go latchet skirts that lace over either hip-bone, the lacing let-out-able. Example—the dress in the large photograph opposite.

For swimming—and many doctors encourage it, because it's non-bumpy, non-jerky exercise—there are bathing-suits that do tricks. We found one that made our young women look very trim—it has a cross-over bodice, elastic insertions at the sides of the waist to let out fullness on request, and a full, figure-balancing skirt. See it on the opposite page.

For going out in public—important concern of our two business women—dresses with coats or jackets produce peace of mind. (Continued on page 80)



She golfs in shirt and adjustable skirt of dotted grey crêpe. Lord and Taylor

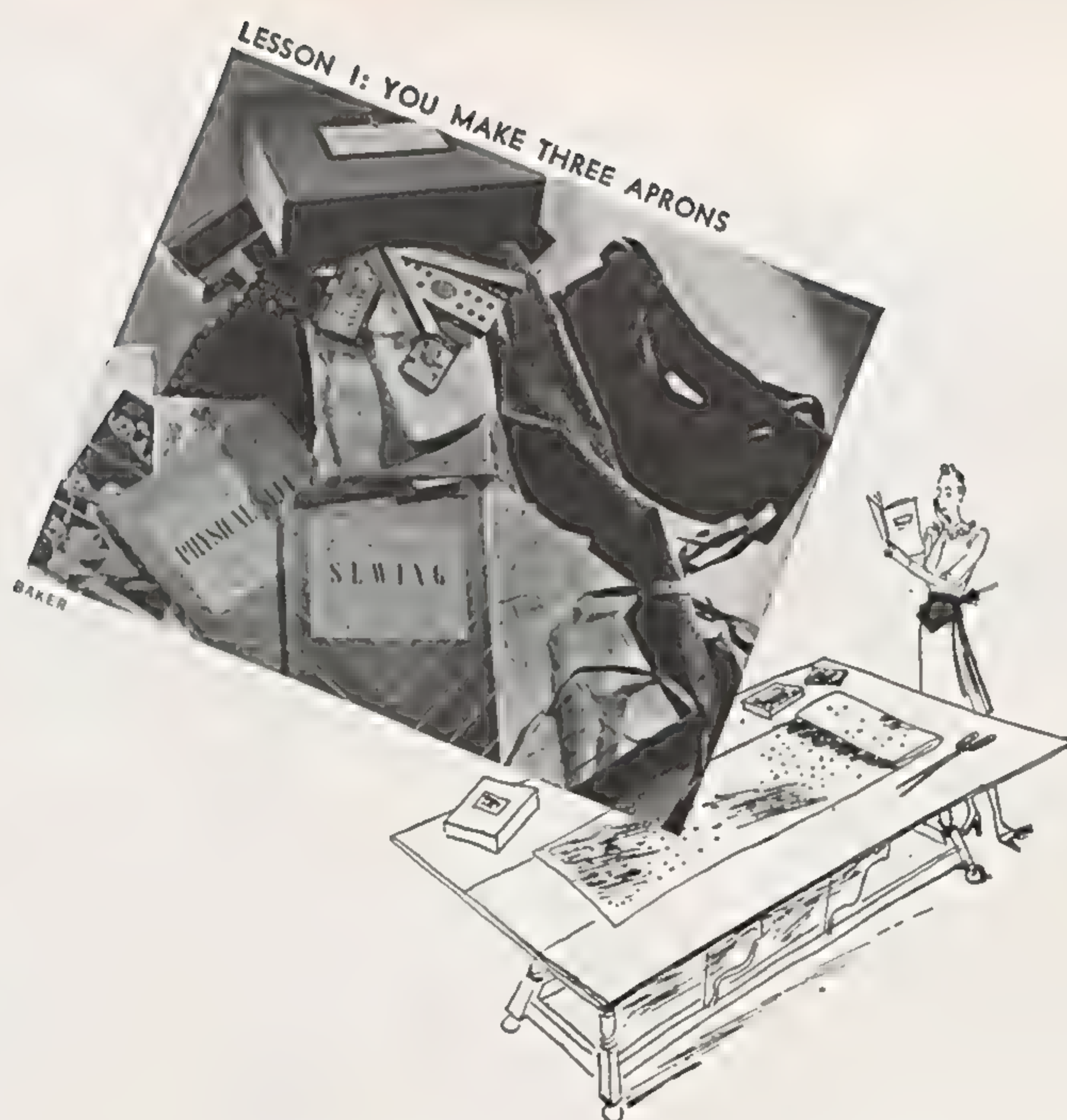


She goes to a party in a wrap-around evening dress and jacket of red-and-white silk. From Bonwit Teller



She stays at her job in a silk jacket-dress. The dress wraps. Bonwit Teller

## The postman rings nine times, bringing you sewing lessons from a new kind of school



HANDLING a needle well—moderns are discovering again—is just about as satisfying as handling a tennis-racket or a golf-club or the wheel of a car. Just about as satisfying. Considerably more profitable. And no more difficult. For any lithe brown hands that would like to wield a needle as competently as a niblick need only turn to that capable instructress—Mary Brooks Picken.

Mrs. Picken, a sewing ace if ever there was one, has sugar-coated the tedious task of learning to sew by a unique correspondence course—nine lessons that arrive on your doorstep in nine boxes. If you've always been pretty helpless about the sewing art—this is the way to correct the deplorable state. For if anyone can put a camel through a needle's eye (and show you how), it is Mrs. Picken. Practically since her bassinet days, she has been sewing. From her pioneer grandmother on a Kansas farm, she learned every rudiment—carding, spinning, dyeing, weaving, sewing. At the age of ten, she stitched up a layette for the family's new baby; at twelve, she tailored her brothers' shirts. From then on, it was a relentless pursuit toward mastery.... She has devoured every system of sewing she could lay her hands on. She has written countless books and articles on the subject. She has conducted fashion courses at Columbia University.

All this accounts for her sympathy for tyros with the needle. She knows what problems beset the beginner, how much like Greek such terms as "felling" or "whipping" can sound. That's why her instructions take nothing (except perhaps threading a needle) for granted. Everything is clear as plate glass.

In all, there are nine lessons, nine boxes, and they take you in nine easy stages from the tyro to the semi-pro class. In Lesson 1, you make yourself three aprons. In Lesson 9, you make your own diploma, which, this season, is the Vogue dinner-dress below. Some of the other lessons will have you making a negligé, sports dresses, street costumes. And in each lesson box (like a Jack Horner Pie) are materials, design, and tools to make that lesson a success. By the time you've finished, you'll have every tool of the trade—from chalk to scissors, from pressing sponge to a sewing-habit, a businesslike apron of green felt, with capacious pockets and cubby-holes for all your equipment.

One good way, we think, of making the lessons even more fun than they are anyhow is to get together some of your friends and have a modern version of the sewing-circle. (All right, you can play bridge afterward, if you insist.) Since Mrs. Picken gives you a choice of fabrics and alternate designs, you needn't worry about all being alike. What is more, the sewing-circle has regained prestige—Mrs. Frank Finlayson and her friends, for instance, organized an enthusiastic one on Long Island last summer.

You might, on the other hand, make your daughter a present of these lessons. (Catch them young, and they learn pretty quickly.) This is one solution to her clothes problem—and while she, or you, or anyone, will always wear some ready-made clothes, self-sewn ones are a great satisfaction and a great economy.

Yes, the use-your-own-hands movement gets our vote. The ability to sew a fine seam has always been considered an attribute of a gentlewoman, and nothing has changed its status.



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DEODORANT

## Stops Perspiration Safely



EFFECTIVE ONE TO THREE DAYS ☆ NON-GREASY • STAINLESS • SOOTHING

TAKES ODOR FROM PERSPIRATION ☆ SAFE BEFORE OR AFTER SHAVING

WON'T IRRITATE SKIN OR HARM DRESSES ☆ NO WAITING TO DRY • VANISHES INSTANTLY

YOU CAN SLIP YOUR DRESS RIGHT ON ☆ NO FUSS • NO WORRY



**I**F you have to count your dressing time in split seconds—and yet are a fuss-budget about personal daintiness—you're going to love the new Odorono Cream. Non-greasy, it vanishes instantly. It takes just a few seconds to apply and you can slip your dress right on and go about your business.

You can even shave at the last minute on an important evening—dab on Odorono Cream—and dance to your heart's content without a moment's worry over underarm dampness or odor! Your underarm will be *dry* for 1 to 3 days.

Don't gamble with your friendships—your chances for romance! Solve the problem of underarm daintiness once and for all. Get a jar of the new Odorono Cream today! Only 35¢ at all toilet-goods counters.



In her wardrobe

## PLACKETS MUST BE PUCKER-PROOF

For her own beguiling appearance, she insists on placket appeal in her dresses, her skirts, her slacks. She achieves a collection of seam-line plackets with Kwik slide fasteners. They are always smooth-running, always dependable. Their dainty, rounded metal elements have no rough edges or sharp corners to snag her favorite fabrics or rasp her hurried fingers. Their pre-shrunk tapes stand up through all the cleanings or launderings to which the clothes of a well groomed woman are accustomed. For decorative closures there are daintily colored Mistlite Kwik Slide Fasteners.



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SLIDE FASTENERS

SHOE HARDWARE DIVISION

Waterbury, Connecticut

United States Rubber Company



## DISCOVERIES IN BEAUTY



Alexandra de Markoff's "Fashion Tone" Marigold Trio—three complete make-up ensembles for varying shades of summer tan. The bottles hold Sun Tanning Fluid and Crème de Beauté, a liquid foundation

**T**ONE now puts up its fine preparations in tubes. Both the Cleansing Cream and the Facial Soap Cream come in this compact form, as well as the Conditioning Cream (Regular, Special, and Extra Rich). They were just born to tuck into the corners of suitcases—and, when a day looms endlessly ahead (a day at the Fair, for instance), you can tuck a cleansing tube in your pocketbook as insurance against the broken morale that comes from feeling grimy. Also, at this time, Tone presents its new powder-base called "Day Cream," which has a very light, non-oily consistency—and, consequently, is perfect for the warm weather ahead. And this summer comfort comes in a convenient tube, also.

Gilda Audrey has produced two "tannery" make-ups for summer that are so euphonious by name that you can't get them off your tongue. Toffee for Can Tan, Taffy for Can't Tan. (*Dum-de-de-dum-dum.*) These are carefully-thought-out make-ups for the fair-skinned girl who likes, occasionally, to cloak her fairness in a warm, golden café au lait (Taffy)—and Toffee for the girl who does tan, but yearns for a deeper mahogany than Nature produces. Both Toffee and Taffy have their own liquid base, powder, rouges—and you can have great fun bewildering your public by whipping from a fair and frail shade to a glowing copper and back again, before the sun goes over the yard-arm.

Valdor, of London and Paris, has brought to this country its Don Juan lipstick, a favourite of Frenchwomen and Englishwomen. It comes in a black Lumarith case, which, so we are told, is the first all-plastic case in America. The lipstick, itself, acts almost as a protective pomade on the lips, and the colours are soft and natural. It is not the smeary kind—in fact, first applications may prove somewhat surprising, as you have to be firm. Follow directions for its use carefully. You can get Don Juan lipsticks in stores throughout the country.



New Volupté compacts designed by Simeon Braguin—a thought for American travellers. Saks-Fifth Avenue presents them as "Traffic Talk—Highway Hullabaloo." Choose a favourite, if you can



Two ladies of great elegance  
 who prove the Elizabeth Arden theory  
 that any woman can wear any colour  
 if her make-up dramatizes that colour.

Is your hair deep auburn? By all  
 means wear a bright red hat and repeat its  
 brightness with Stop-Red make-up to accent  
 its contrast to your hair. Do you like  
 gay, flower colours, but fear the profusion  
 of gaiety leaves your own colouring in the  
 background? There, key your lipstick to  
 some one predominating tone—Sky-Blue Pink, Cyclamen  
 or Prince's Feather. You have become a charming picture.

Elizabeth Arden Colour Harmony Boxes . . . from \$3.50 to \$5.75  
 Lipsticks alone . . . \$1.50, \$2.00

*Elizabeth Arden*

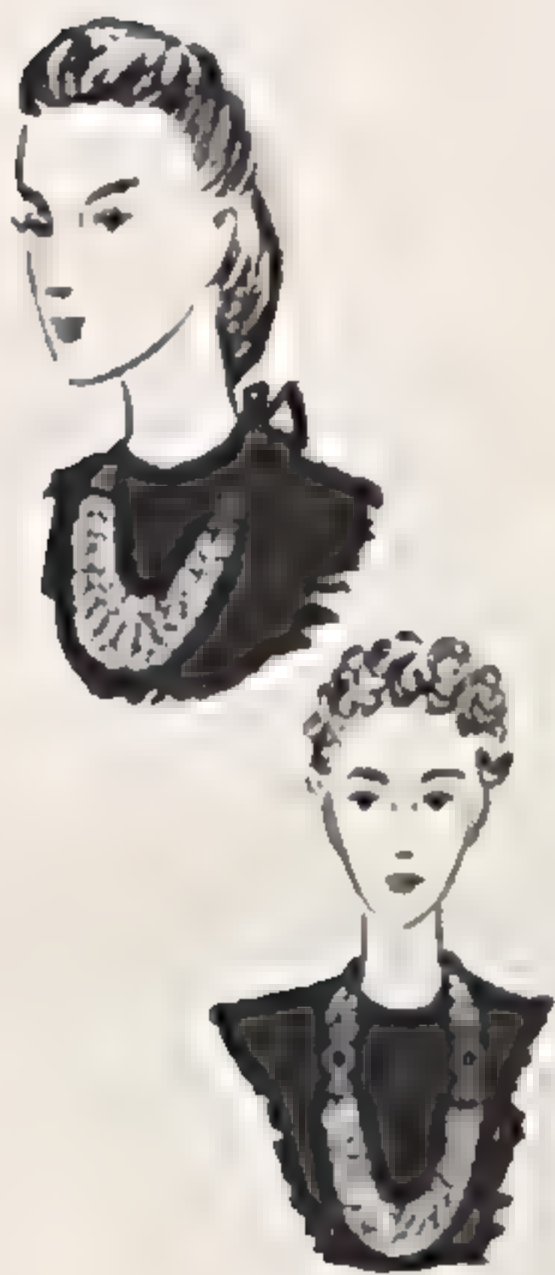


## SHOP-HOUND RELAXES

RELAXING is one of the things this Hound likes best, and in pleasant surroundings. Under a tree, for instance, or under a bedspread such as the contemporary classic by Bates, at Lord and Taylor. It's of light-weight cotton, pastel and white, in a leaf-stripe design; around \$4.

Also at Lord and Taylor, we praise the new Colonial tablecloth and napkins in a flowery pattern involving blooms of the original thirteen States. The news is in the fabric, specially woven for table use. It's a sturdy Crown-Tested weave of strong spun rayon and flax. The background is white; the flowers printed on in five colours. About \$2 for this Wamsutta cloth; napkins cost only about thirty cents each. Considering how blasé they are about the rigours of laundering, this makes them practically give-aways.

Altman has those lazy-making Pequot percale sheets that are marked so you don't even have the trouble of looking to see which size you want when they're folded up in the closet. They have index-tabs sewn on, sticking out so you can see them in a trice. The tabs are woven in different colours for different sizes, so there's no mix-up. The colours of the sheets themselves are many and soothing—all manner of pastels with cool names and appearances—such as Mist Green and Smoke Blue. Prices range from less than \$2.50 to about \$3 for the sheets, according to size and the presence or lack of hemstitching. You may have pillowcases to match, at correspondingly unstartling prices. If you want to cling to white, that's your privilege, and you can have them at the same price, but we like the idea of waking up one of these mornings, serene between a pair of Marble Pinks.



Both the sketches at the left are of the same necklace, worn in different ways. It's made of many strands of white china beads, long-shaped and looking rather like the sugar-coated licorice we used to eat as a pup. On each side of the neck is a clear crystal ring. Wear the cool thing long, or mass all the beads in front, running a ribbon through those rings and tying it in the back. Versatility isn't the only nice virtue of this neck-piece. It's really icy, that combination of crystal and white, and its cost is only about \$4. You'll find it at Best and find yourself wearing it just about all the time, we hazard, if you buy it.

Lenore Kroll's dress salon, at 745 Fifth Avenue, is an unusually delightful place to shop—full of paintings and prints and a quiet air. In this retreat, Miss Kroll turns out expensive dresses designed for the customer, and beautifully made hats. We liked a striped jumper-and-hat ensemble; the beret-like hat worn so far back on the head that it looks like a round, baby umbrella from behind. About \$17 for each piece. And Miss Kroll has designed a white toyo adaptation of a man's tropical cork helmet that is not only becoming, but practical, even unto the embroidered air-holes at the top of the crown. With or without a flowing scarf for neck-protection; about \$18.50.

Altman's travel jewel-bag is the perfect week-end solution for your pretties. Shaped like a man's collar-bag, it is made of moire, taffeta-lined, and fitted with numerous pockets of organdie, which won't catch or scratch the jewellery. Best of all, there is really room for bulky, massive pieces, which often get a bad break in jewel-bags and have to stay at home. About \$2 in a variety of colours, with contrasting linings.

Not only does Ruth Merzon admit that some ladies are older than sixteen and larger than size twelve, but she designs bathing-suits so flattering they make even a rotund body feel it can hold its head up on the beach. Right, a blue-and-white striped piqué tailored suit Does Things for you, with its flaring skirt and its lifted bosom. About \$15, ready-made. There are other cottons and piqués for this price; Acetates and Lastex ones cost \$18 or more. Her custom-made slacks are comforts, too. She will analyse you and figure, at 45 West Fifty-Seventh Street.



Carole Stupell's latest place-mats are the cheeriest ones we've seen. They're big Cellophane cut-outs in the shape of flowers, fruits, or vegetables—eight of each to choose from—painted in hearty colours. Sold to the lady with the bare-topped table, for \$2.75 or so. And the lady can wash them. We are glad some one invented the green-and-white striped canvas hammock here. It has a pillow attached to it, and a collapsible frame of white-painted metal that it swings from. We keep brooding about this and are going to snap one up as soon as we have \$15.



This picture of Shop-Hound igniting a cigarette with a greenback is only in fun. What it really signifies is the luxury you feel when you light up with a good cooperative lighter. Such a one is the combination torch-and-case sketched at the left. It's of black enamel and golden dureau, laid out in a checker-board pattern, and it is called the Monarch. Ronson makes it; Altman sells it for about \$16.50.

Pitt Petri's tile-top table on wheels is remarkable at the price (about \$35) and a jolly thing for trundling drinks around on. The frame is of natural pine, the tiles are brick-coloured, and there's a dandy handy bottom shelf. Look over the collection of Chinese enamel table-bells here, for around \$3 up. Good gifts.

At Fred Leighton's, they have a wonderfully wicked-looking rooster of elaborately wrought tin. He looks at you with ruby (fake) eyes, and has a long, flourishing tail. For about \$4.50 he's your bird. Put him on a table or mantel. Leighton's sells those nice little woven straw men who are hearth-brooms on the bottom, for about \$1. And they have other straw men who are not brooms, in large or small sizes. We love them, man and boy. There are handsome, wide silver rings, which you might have gold-washed (from around \$2.75 in silver); 15 East Eighth Street.

We hardly blame Lord and Taylor for being so excited about the new jewellery-carrying hand-bag, which one of their buyers has evolved for their own customers. It is a large, conservative-looking calf envelope, apparently no fatter or more eccentric than any other bag. However, the trick is on the inside, where another envelope, concealed by a flap in the lining, lies hiding in the centre. This compartment is lined with velvet, and will hold a surprising amount of jewellery or valuables. Carry around all those diamonds and emeralds you happen to have lying about the house; no one need ever know. The bag is well-planned in its other accessories—passport pocket and space for a pack of cigarettes, with comb, mirror, et cetera, into the bargain. In rust, wine, or navy-blue, with a bengaline lining; about \$13.

## LONDON—WITH THEIR MAJESTIES AWAY

(Continued from page 43) and unpollitical....

Then there is Glyndebourne; where Sussex meadows and Mozart have been allied into a triumphal whole. There is the London Music Festival; there are Toscanini's Beethoven concerts, and a lot of enterprising ideas concerning the right setting for music. The robust sweetness of Tudor madrigals in the Great Hall at Hampton Court, lent by the King; the splendid crimson velvet trumpetings of Handel's "Music for the Royal Fireworks," accompanied by showering, soaring rockets, *en plein air*, in the grounds of lovely Ken Wood House. Chamber-music in the National Gallery; Mozart at the Wallace.

There is Ascot Week, the season's zenith, with the finest racing, the greenest turf, the greyest toppers, the loveliest clothes, the most chic women...and the horses still beating them to it for sheer elegance. There is all the fun of the Ascot house-parties, gay and enormous gatherings like the Sutherlands' at Sutton, and the Astors' at Cliveden, and, this year, at Lord Dudley's new place, Ednam Lodge, where Robert Lutyens has just finished designing the most de luxe of outdoor swimming-pools, and the "Colefax touch" puts the stamp of chic on all interior decoration.

### "PUB-CRAWLING"

There is all the fun of country air, and early morning rides. House-to-house "pub-crawling" before racing; house-to-house "pub-crawling" after racing. Tennis and golf and swimming pools, and the Aldershot Tattoo bringing military glamour with its skirling pipes and rolling drums.

There is Speech Day at Eton, all rose-grey Tudor buildings, distant prospects of Windsor's battlements, and little boys in top-hats and seventh heaven. There is the International Horse Show at Olympia. The Academy, for those who have the stamina—full of the annual display of still lifes, problem pictures, landscapes, sea-scapes and what have you. There are the same official portraits: genial aldermen in civic robes of state; horrid tots grouped picturesquely and unnaturally round their parents' knees; lots of rather dull blond beauties—Anglo-Saxon odalisques, all obviously yearning to go down to posterity as *femmes fatales*.

There is tennis at Wimbledon. The Eton and Harrow match at Lords. Glorious Goodwood, and Cowes, to wind up the program. There are all kinds of personal festivities, big weddings, such as that of Miss Vivien Kenyon-Slaney to Lord Hopetoun; or Lady Mary Lygon's to Prince Vsevelode of Russia. Then there are lots of small intimate parties, such as those given by Lady Beatty, whose husband made such a miraculous recovery from his almost fatal hunting accident. Their new house in Lower Belgrave Street has zebra-striped stairs, all very El Morocco, while an honest-to-goodness conservatory is being built out over the porch, the bathrooms being hung with Lady Beatty's own artistic efforts—oil-paintings made during her recent trip to Bali.

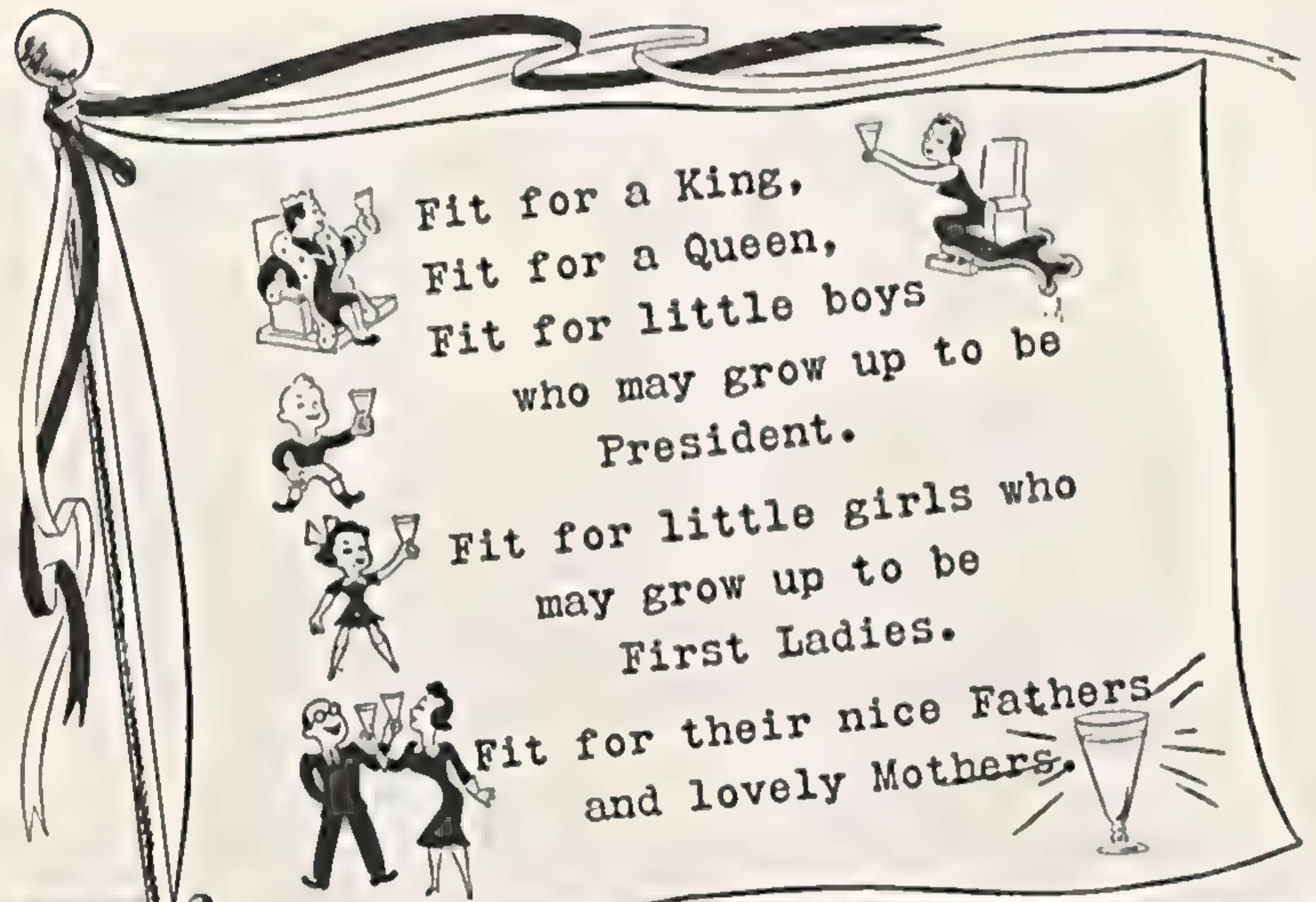
Then there is the theatre, with all London flocking to see "The Women," and Kitty Miller proudly wearing

her three butterfly clips, diamond, ruby, and aquamarine, which her husband, Gilbert Miller, gave her for dressing the show so beautifully. There is that same impresario's production of the French success, "Sixième Étage," finely adapted for the English stage by Rodney Ackland. There is Lord Berners' ballet, "Cupid and Psyche," at Sadlers Wells, an Offenbachian romp, with music and book by Lord Berners, choreography by Frederick Ashton, and *décor* and costumes by Sir Francis Rose. This jocose piece of nonsense conceives an ironic twist. Gods and goddesses have their earthly prototype; thus Ceres is Lady Diana Duff-Cooper; Jupiter, Mussolini, with pompous Fascist salutes interspersing the solemn measures of a minuet. There is "Of Mice and Men," that magnificent play. There is Herbert Farjeon's "Little Revue," a brilliant successor to the brilliant "Nine Sharp," in which fish-mimicking Richard Haydn made his name. Farjeon's new discovery is Joyce Grenfell, whose monologues are madly funny, in a subtle, yet almost photographically accurate series of caricature sketches.

Two new trends stand out, predominantly. Behind all the glitter and glamour of the London season, there is the very real feeling for economy or, rather, for less costly fun, and there is on all sides a preoccupation with National Service, A. R. P.—first-aid, fire-fighting, Civil Defence, national emergency services, and all the grim earnestness that lies behind the English *laissez-faire*. Women ambulance drivers, or lorry drivers, are taking their tests—night-driving without lights—in gas-masks, jacking up big lorries, changing tires, and doing all the mechanics of the jobs they will take on if.... Women are organizing the various counties' A. R. P. plans, as the Duchess of Marlborough does for the Woodstock area. Lady Dufferin has qualified as a nurse. Lady Reading is the head of the Women's Voluntary Services for Civil Defence—a huge organization divided into twenty-nine London boroughs and thirteen regional or country ones, and incorporating such associations as the British Red Cross, the Medical Women's Federation, and a host of others. Lady Londonderry controls the Women's Legion of Mechanical Transport Drivers; Lady Betty Baldwin drives an ambulance; her sister, Lady Diana Kemp-Welch, is one of a legion of women who are taking a course in cooking lessons.

### THE NEW ECONOMY

But while all these realities and possibilities are acknowledged, and accepted, they are being incorporated into the pattern of life in England, which outwardly goes on much the same. Recent events have roused every thinking person, and no one now wishes to be accused of fiddling while Rome burns. Carry on, yes, but with a difference; with an eye on the dark shadows that menace, and with thought and care for those unhappy peoples whose world has perished around them. Hence, it would seem, a new feeling for economy, or cheap fun. Young people pub-crawl, drink beer instead of cocktails; wear cotton by night; go to the Zoo; refuse to pay more than 3/6d at the cinema. They play (Continued on page 74)



## WHY?

Because the pineapple is often known as the "King of Fruits." No wonder its juice has a regal quality... with its abundance of natural fruit energy... and its flavor, rich in tropical tang and zest!



# "MUSTS" AND "DON'TS" FOR SUMMER BEAUTY



Helena Rubinstein knows better than anyone how dry skins react to sun, wind and climate. The lack of daily care in the beginning of the summer results in a parched, lined skin at the end. Helena Rubinstein gives you the simplest treatment to retain its naturally fine texture, its soft young look.



**HERBAL CLEANSING CREAM SPECIAL** is ideal because it quickly penetrates, cleanses, animates and results in a delightfully soothing yet vitalizing effect. 1.50, 2.50

**ANTI-WRINKLE LOTION** is a "must" for smoothing out, softening and soothing those fatigue, sun and "squint" lines which dry skins are prone to. 1.25, 2.50



**NOVENA NIGHT CREAM** should be left on overnight so that its rich, balsamic oils may work wonders. 2.00

**TOWN AND COUNTRY MAKE-UP FILM** leaves the moisture in your skin, keeps make-up fresh all day. 1.50



Never face the sun without cooling **SUNPROOF CREAM**. One coat for tanning, two for staying fair. 1.00

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## PORTRAIT BY OSWALD BIRLEY

By Frank Crowninshield

THE portrait on page 41 of this issue constitutes the seventh picture in Vogue's successful series: "Portrait-Painters of To-day," a feature intended to familiarize our readers with the work of the leading portraitists in Europe and America; the men who might offer the most reasonable answer to the question—so often asked of our editors—"What artist is there, in Paris, London, or New York, who could paint a really distinguished portrait of my wife, or my daughter?"

The men already represented in this series have included such well-known masters as Savely Sorine, Simon Elwes, Augustus John, Diego Rivera, Dietz Edzard, and Edward Murray. The artists whose works will appear in future issues will include Gerald Brockhurst, Bernard de Monvel, Kanelba, and others of equal renown.

Oswald Birley, the author of Kyra Nijinska's portrait in this issue, is a British painter, of New Zealand origin. Beginning his career as a self-avowed follower of John Sargent, Birley has, during the past ten years, developed into an artist of a highly individual order. He manages to portray men and women with equal distinction; pays occasional visits to America; lives in St. Johns Wood, in London; can boast of an enviable war record; knows everybody in London, Paris, and New York; has travelled much in India; is a patron of music; and has, more or less recently, executed portraits of such well-known subjects as Queen Mary, Lord Baldwin, Mrs. Chamberlain, Lady Inchcape, Countess Haugwitz Reventlow, Lady Morvyth Benson, Countess Ronaldshay, Sir John Simon, Lord Halifax, and the Aga Khan.

It is a somewhat singular æsthetic phenomenon that France, after three hundred years of ascendancy in portraiture, has been forced, during the past quarter of a century, to make way for England as the acknowledged centre of that particular order of painting. Singular, too, that in London a score of excellent modern masters have done so much to revive the high prestige which England enjoyed in portrait-painting during the last half of the eighteenth century—thanks to the work of such shining exemplars as Gainsborough, Hoppner, Sir Joshua Reynolds, Romney, Raeburn, and Sir Thomas Lawrence.

The fact that, in France to-day, the acknowledged masters of painting—men like Picasso, Matisse, Segonzac, Derain, and Braque—have renounced their interest in paid portraiture in favour of landscapes, figure subjects, abstract compositions, and decorative canvases, has, of course, accelerated the ascendancy of the British portraitists. More and more, among Parisian painters, the tendency has been toward an unconventional and decorative type of portraiture, in which the subject has been a paid professional model rather than any sitter of wealth and renown.

But, whatever the reason, the fact remains that it is in London, rather than in Paris, that portraitists are meeting with the greatest recognition; witness the success of such well-known masters as Augustus John, Glyn Philpot, Sir John Lavery, Brockhurst, Elwes, Sickert, Coldstream, Messel, Rex Whistler, Wyndham Lewis, Salisbury, Sir Francis Rose, Cathleen Mann, and a dozen painters of less renown.

## LONDON—WITH THEIR MAJESTIES AWAY

(Continued from page 73) endless, silly, gay games, like *Chink a Check*, or *You Can't Have the Captain*: soon they will be playing Lord Berners' diabolic new snob, *Snakes and Ladders*; very libellous, and only to be circulated privately, but full of knotty problems. In this game, you start from the Nest, a low Negro dive, and home is Buckingham Palace. Lady Cunard's box helps you along several points: some hostesses put you back a bit, and so on. A Londonderry reception scores three points, while a dinner-party at Londonderry House counts a six.... All very venomous and funny.

There are supper picnics in the park on fine nights. The Guinness crowd and Lady Dufferin hire rowboats and scull about the Serpentine. Lady Long bicycles to and from work at her dress shop. Every one waits till the new books come out as sixpenny Penguins. Every one underdresses rather than overdresses. High-necked dinner-dresses more often than not. Little suits all day, and on into the cocktail hour. Fewer grand dresses, and the sense to wear one divine dress again and again, and again, rather than splashing with many different not-so-good numbers. The Duchess of Kent, arbiter

of elegance, gives us the lead, and doesn't mind appearing at six different functions in the same dress. Last winter, Lady Brownlow's loveliness was never more apparent than in Stiebel's pink satin, which she wore all the time, unashamedly; Mrs. James Beck's black-and-white lace dress suits her perfectly, and she wears it continuously.

Then, in other ways, too, the practical spirit of economy is apparent. At Cowes, that traditional end to the season, big luxury yachts are giving place to unpretentious sailing-boats with a working crew of twelve, such as Lord Beatty's, or the "Bill" Rollos', so that even that snob Mecca, the Royal Yacht Club, assumes a pottering, almost cosy air.

And holidays, looming ahead once more? Now that Austria is a closed chapter, the Adriatic coast, Spain, and many other European playgrounds no more, every one is planning holidays in the long-neglected British Isles—fishing in Ireland, shooting in Scotland, walking in Wales, exploring the England that has been overlooked of late, the England which is still English, and which, in spite of its faults, we would not have otherwise.

## NEW ENGLAND SUMMER

(Continued from page 34) orange hawkweed, on its redtop, timothy, and clover. There is a smell, drowsy above it, of ripening grass and of wild strawberries hidden in its tangles; there is a sound above the sound of bees, a whirr of life invisible but moving, the sound of summer. A half-hour's nap deep in the grass of such a field is one of the benisons of a drive through Maine. The view from Cadillac is one experience, surely not to be missed; but the watchful sight of a Maine field may be indulged in upon a hundred occasions upon a hundred country roads.

Maine affords, too, in August her blueberry fields and pastures for the æsthetic as well as the physical enjoyment of the traveller. It is true that threatening signs against trespassers are placed on many a pasture fence, for blueberries have become the veritable life of the dwellers on the long road which leads eastward along the coast from Schoodic to Passamaquoddy. I have discovered, nevertheless, that a courteous request with or without a fifty-cent-piece at a farmhouse door will procure me all the berries I can eat and better still the sight and smell of reddening bushes in full harvest. No prize display of delphiniums in a Newport or Bar Harbor garden can equal in range and depth of colour the sprigs of Maine blueberries in a thousand fields and upland pastures. Violet and purple, plum and lilac, black-blue, blue-black, and azure, the round, firm berries cluster solidly along the slender stalks. On the less cultivated land they mingle with sweet-fern and juniper or border like the earlier arbutus many a pasture rock. On the higher slopes where the wind reaches them their scent is taken; but on the lower, more sheltered ground a handful of them pulled from a heavily-laden sprig gives forth on a warm day the rich, genial perfume of old vineyards in more fruitful lands.

## A CERTAIN HIGH ORCHARD

I have known for many years a certain high orchard in the Berkshires, an orchard of a few neglected apple-trees standing in high, untended grass. From a ridge there between two trees I can look eastward to the Tom and Holyoke ranges and westward to the Pomeroy. I can look downward, too, to the Polish women on their knees in the onion fields and to men bending over the tobacco. I can see slow cattle in the river bottoms and sheep on the hillsides. This is New England—these frost-bitten, wind-swept tangles of grass, this grey, hard upland soil, these unkempt trees on their high ridge, this life and labour on the land. For, perhaps oddly enough, a man or woman who works on the earth is always less foreign than one who bends over a machine in a factory. Massachusetts, that state of many hills in its Indian name, can absorb her newcomers who take to her soil as she can never weld into her image those who make her shoes and her textiles.

A New England pasture in New Hampshire or in Vermont is more truly characteristic of either state than are the White Mountains of one or the Green Mountains of the other. To be sure, these pastures will inevitably partake of the natures of their respective owners, for no near neighbours

were ever more dissimilar. New Hampshire has a certain prettiness and grace which Vermont scorns. Even her higher mountains are well-behaved and neat as compared with the recalcitrant, rugged, angular outlines of the Vermont hills. She is ladylike and a bit polished. She cultivates an exterior for which her neighbour has no inclination. She is well-bred, tidy, and finished, whereas Vermont like Maine is never finished but always unkempt and incomplete.

Their pastures, however, yield the same gifts, the same meadowsweet and pink steeplebush growing in the same stubborn soil around the same grey rocks. The wild roses in June, the red-berried elder on their stone walls in August, their fireweed, Saint-John's-wort, and loosestrife, their mullein and pennyroyal, are the same whether they are found in the one state or the other. But there is a greater measure of sturdiness, of hardihood, in the rougher pastures of Vermont which is one with the strong-featured Vermont farmers. I have read the English poets in the pastures about Tamworth in New Hampshire with memorable pleasure; I have read them with greater pleasure in the pastures above the high road over Peru Mountain in Vermont, a road which no one who travels to the links in Manchester should miss.

## THERE IS PRIVACY IN FOG

Fog to the coast traveller in Maine is annoying since it shuts out the view of sea and shore. But to the native, who has long been used to its clinging obscurity, it has its points. A seacoast road in the fog is one of the stillest places on this earth. There is privacy, too, in fog. It turns one's thoughts inward and from thence far outward. I have often thought that the silence of the Maine islander is traceable to the fact that he spends so many of his days in a silver mist.

Conversely, the singular brightness of Maine in fair weather is one of its most lovely qualities. On clear days by the coast, each island tree, each jutting point, each sail of every craft is edged and etched by lines of light, gleaming colourless in July, in August dog-days faintly touched by yellow. The farmer, cutting his grass in his fields behind the sea, is aware of motes of light springing from his scythe as he swings his whetstone with long strokes against the shining blade.

And what of New Englanders themselves? Those who work the land and do business on the sea? They are rarely at their best in the summer. Perhaps they are too conscious of being observed. They are not given to loquacity; yet the few words of the farmer with his hay-load and the fisherman with his trawls are more true to type than the easy talk of the high-school boy at the filling station. Not infrequently the rural New England mind exhibits itself indirectly as the following incident will bear witness:

I was driving a few summers ago through the sparsely-settled Maine upland country when I came upon a mailbox singularly encumbered. Suspended from its post was a generous clothes-basket, which upon examination was found to contain a mother cat with seven three-weeks-old kittens. A placard was tied to the front of the basket.

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## AFRICAN VELDT TO WYOMING SAGE

(Continued from page 40) insurance against a poor calf crop or big winter stock losses on a genuine working ranch. This may not be complimentary to the Dudes, but a live Dude in the summer covers the loss of several dead steers in the winter. But it did not begin that way. It began by the rancher having friends come out West to stay with him. They liked it and wanted to come back. So that they should not feel under an obligation to their host, they suggested paying their way next year. Then they sent their friends, and friends sent other friends.

A Dude ranch is not a hotel. It is the private home of a man who runs cattle for a living. Few people realize his responsibility. What to them is just a simple pack trip into the hills represents an immense effort on the part of the owner. Not only must his horses be safe, they have to be absolutely safe, and there is no such thing as an absolutely safe horse if it's stung by a hornet or scared by a bear. Then there is the weather. It is not merely that it may rain; that would only spoil the outing, but that a mist or a storm may come up and endanger the lives of the people he has undertaken to lead, and all this without the actual mechanical organization of food, bedding, cooking pots, and gear. So, if established ranches are expensive, they are worth what you pay. You pay not only for food, housing, and the use of a horse, but for the brains and experience of a man who knows his business.

### DUDES ARE PROFITABLE

From the rancher's point of view, the Dudes are profitable, but the principles of ranching remain as true for the Dudes as for the cattle. They have to be watched, herded, and corralled at night. Since most of them are well off and come from the East, they have to be well housed. This means a big expenditure of capital. And, coming from the East, they are very likely to get themselves lost or hurt. Successful farming, as I found, consists quite simply in allowing as few stock to die as possible. Five per cent. was normal in South Africa, but you can't write off five per cent. of your Dudes. Most Dudes are city-bred and raised in safe country. It is hard for them to understand that there are risks anywhere. A man bred in the wilds is keyed to risks...he has been brought up to know that every gun is loaded and every horse dangerous. He does not wait for things to happen to him. He thinks of what may happen and forestalls it.

Personally, I would sooner look after a thousand head of stock than a mob of twenty Dudes. To start with, cattle are segregated according to sex and age. But Dudes won't stay that way. No, sir...they came out to have fun...they pay for it, and they are going to get it. So the rancher has to act as chaperon, as well as guide, counsellor, doctor, and friend; and then, in his spare time, he's got his cattle and horses to see to, and his income tax returns to juggle with. He hasn't even the whole winter to rest in, for more than likely he comes East to put his brand on a new lot of Dudes. If cows paid better, I think most ranchers would leave Dudes alone. But it's a

good thing they don't, or they wouldn't be bothered with the likes of us.

There is something strange in finding garden flowers growing wild. One forgets that all flowers are wild somewhere, and it came as a shock to me to find myself riding up to my horse's shoulders through delphiniums and wild sunflowers and to hear my companion complain that he had lost three head of stock because of those damned flowers.

### FLOWERS TO DREAM ABOUT

But the flowers here are something to dream about—blue columbines, red ones, white ones, giant lobelia, delphiniums, monkshood, asters in six or seven varieties, blue flax, red fireweed, black niggerheads, rock-roses, lupines, Indian paint-brush, black-eyed Susans, sunflowers of three kinds, enormous thistles that the horses like and which are said to be good cooked like artichokes, and harebells, all carpet the hills. My friend was a good man to ride with, he loved and knew his country, and was ready to tell me much of what he knew. He told me about bears being born as naked as mice, that moose were solitary except when breeding, and that they should be left alone. They have uncertain tempers and no fear of man. He told me that porcupines are preserved because they are the one animal that an unarmed man can catch and kill for food. He told me of the old days and the old-timers and the strange things that still happen here.

"It's all altitude," he said. "If a man shoots another man, it's altitude. If he runs off with his best friend's wife, it's altitude, too." This struck me as amusing, since in the East we tend to blame "the humidity." Apparently our morals are dependent on atmospheric pressure. (To-day's bright thought...find the right level on which to live, say about five hundred feet, on a gravel soil, and then try to live alone and like it.)

I do not know where the West begins. For me, it began at Cody, named after Buffalo Bill, and it struck a happy chord of memory. As a child, I had seen his Wild West Show in Paris, where my father bought me a buckskin cushion with a picture of Sitting Bull on it. He was beautifully portrayed in poker-work. All my childhood I sat on that cushion, obliterating the portrait by years of friction, and now here I was in his country paying tribute to its grandeur, to the Shining Mountains the Indians called the Rockies.

Yellowstone Park was an amazing experience. The only disillusioning thing about it were the bears. There is no doubt that the most beautiful bears in the world come from America. Sleek black bears, great grizzlies, and giant Kodiaks that will eat you at the drop of a hat, but I did not like the bears in the Park. They behave in an un-American manner. They lack pride and independence. They have lost the pioneer spirit which has made this country great and are just bums, thumbers, standing by the roadside holding out their hands. The grizzlies were magnificent, and it was a fine sight to watch them fed, to see them drift out of the forest like ghosts, in ones and twos. They ate and faded away again as silently as they had come. (Continued on page 78)

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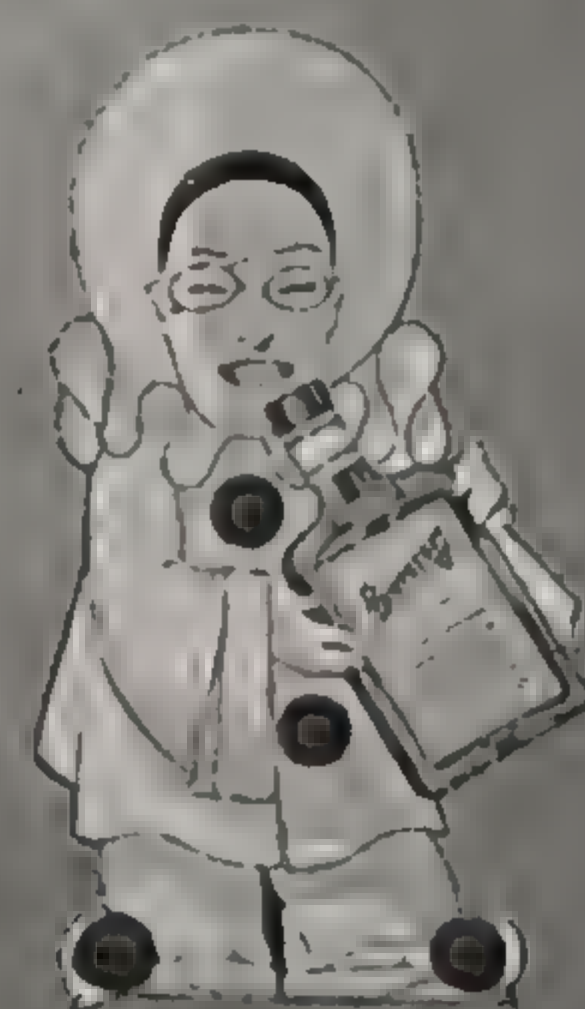
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## AFRICAN VELDT TO WYOMING SAGE

(Continued from page 76) It is easy to tell the difference between a grizzly and a black bear (black bears are not necessarily black). If you climb a tree and a bear comes up after you, it's a black bear—grizzlies can not climb. This information seems purely academic, like a doctor giving you the Latin name for the pain in your inside as a consolation for the operation he proposes to perform.

### THE GEYSERS

Every one should see the geysers. There are some hundreds of them in the park. After fifty, one detects a certain resemblance in them. They boil, bubble, smell of rotten eggs, and the best leap upwards at regular intervals. Old Faithful leaps highest and more regularly than any other and has been prostituted on this account. The willing geyser, like the willing horse, always pays for his energy. To me, there is a certain indignity about a geyser being flood-lit at night for the benefit of the visitors. I thought of what this geyser area must have meant to the Indians—an area of treacherous, livid flats stained with red and green deposits, without fresh water, practically devoid of animal life—an abode of devils. Now it's tame. The geysers are named, fenced off, and each has its temperature tabulated as if it were a fever patient. Yet all this is superficial, underneath this country is still wild, uncontrolled and uncontrollable. The real interest of the park is this paradox—that fifty yards away from the great highways are real wilds. The Rockies are not tamed, and one day even Old Faithful may revolt and blow all the Peeping Toms to glory.

Before I left, I went to see a Rodeo, a remarkable mixture of magnificent horsemanship, skill with a rope, and real theatre—in the spectacular sense. Dramatic in action, background, and costume, with elements of Spanish panoply that must have come up from Mexico with longhorns, and an aftermath of the old Indian fighting days, which, after all, were not so long ago, and modernity exemplified by hot-dog stands, loud-speakers, blaring radios, and automobiles.

Except for one three-quarter bred black gelding, the horses used were all what they call "cold blood"—that is, rather common, heavy, with

straight shoulders and hairy heels, but very strong and well suited to work on the hills. I argued about this, blood vs. cold horses, maintaining that our Basuto ponies are equal to any horse for work in the mountains, but, as I had not got one and the nearest was some seven thousand miles away, the argument was inconclusive and profitable only to the proprietor of the hotel. He was a man of great initiative and had, in addition to the old long bar of his establishment, added a modern room—all chromium plate and mirrors, so that the visitors from the East should feel more at home. It was a fine idea, but it worked the other way. The old-timers and the cow-hands went effeminate and lounged in the upholstered chairs, and the effete Easterners went tough in the barroom.

### WYOMING RODEO

A rodeo out here is genuine. It is a straight competition between working cow-hands mounted on their own horses. The clothes and gear are interesting. Nothing a cowboy wears is superfluous. His wide hat, apart from shading his eyes, he uses for scooping up water when he wants a drink. His scarf serves to keep the dust out of his mouth when riding behind a herd. His high-heeled boots prevent his feet slipping through his stirrup-irons, and in addition give him a good grip if roping on foot. His chaps save his legs in the brush and keep him warm and dry. They are fastened to a belt which is only lightly laced and will break if he gets caught up by them. His spurs, enormous as they are, are only guides used to manoeuvre his horse that is spur-broken, and much less cruel than a needle-sharp hunting-spur. The heavy bit, too, is the best for its purpose, and even with a high port lies flat in the horse's mouth. Once trained, a horse never needs to have his mouth touched, so that in a sense these horses have no mouth or, if you like, are all mouth.

All stock horses neck rein, begin to gallop from a stand if you lean forward and put your hand on their manes, and to stop if you sit back and tighten your reins. The reins are separate, trimmed to points and not buckled or fastened in any way, so that a horse can be allowed to graze with his reins trailing and not get caught up in them and break (Continued on page 79)

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## AFRICAN VELDT TO WYOMING SAGE

(Continued from page 78) them. It took me a long time to get used to the time of the Western songs, till I was told that each was keyed to a different pace. They are meant to be sung on a horse. Some at a walk, some at a run, or a single foot which corresponds to our tripple where the horse moves both near and then both off legs at a time instead of moving them alternately.

The names of different coloured horses are interesting. A piebald is a paint, a cream with a light mane and tail a palamino, while a cream with a dark mane and tail is a buckskin.

At the Rodeo, I saw my objection to the Western saddle justified. It has the same objection as a side-saddle. It is too safe, and, if the horse goes down, you go, too. I think an Australian buck-jumping saddle with knee-rolls would achieve the same object with less danger. The Western saddle is heavy—from thirty to forty pounds—and worth much more than the average horse. You can get a good horse for \$100. But even an ordinary saddle would cost more than this. It is a mistake to jump in a Western saddle. As your stomach goes down, the horn comes

up and meets it—a disconcerting feeling.

Almost the last event of the Rodeo, after the riding, calf-roping, and milking of the wild cows, was a weight-pulling contest between two pairs of horses. No whip was used, and the man with the winning team (liver chestnuts, a gelding and a stallion) just called upon them and slapped the stallion with his open hand. They leaped forward and went almost onto their knees. Their hocks buckled under them. Their loins were bent in a series of tremendous arcs as they drove their hoofs into the ground, and then suddenly they broke their load. At the second test, the chestnuts smashed their gear. I had seen this happen once before with a heavy French mare. She went slap through her harness and came out naked, blowing her nostrils and trembling.

For people who like these things—horses, mountains—who enjoy sagebrush flats and mesas, who like to see cattle drifting in great red herds, moose on the mountains, trout in the rivers, and flowers unrivalled in the world, the West in summer is the place. Nobody can make a horse, thank God—nor, perhaps, a horseman.

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## THEY'RE HAVING BABIES

She checks in at the office in a jacket-dress made from Vogue Design No. 8378. The back-gathered dress has a pleated front panel. Back-pleated jacket. Designed for sizes 14 to 20; 32 to 38. Dress of Truhu silk



BAKER



(Continued from page 67) A three-quarters coat hovers over the dotted grey dress on page 66—a dress with elastic that gives and gives at the waist. The third dress on page 67 has a kindly coat, too. As for the dress itself—that has a soft pleated bodice and wraps around (wrapping less and less far as time goes by).

For evening—certainly, to-morrow's mothers can have a night-life, as long as they get a good sleep afterward—we chose a dress in which our subject looked lovely and unmotherly. Here again, the infallible wrap-around—again, the infallible jacket.

For women who like to sew, and find the nine-month span a good time for it, Vogue has special Designs for Dress-making—taking in all occasions. That jacket-dress above has as many tricks as a magician's trunk—vertical-line pleated front, gathered back, loose jacket with a flipping back pleat. It's photographed on one of our Actual Cases—who's wearing it to her office, well-camouflaged and comfortable in the heat.

We tried out several of our favourite axioms about dressing for two on our young women—and they, from first-hand experience, bore us out. Neat prints or stripes, they found, are good—the eye leaps from motif to motif, rather than resting on the silhouette. Coats and jackets need to be full and to hang from the shoulders. (No indented waists—not till Later.) Jackets have to be hip-length or longer, lest the side-view betray.

Low-heeled shoes are in order—to prevent tripping that comes with an off-balance figure. They have more weight to support, so they can't be skeletons. They can't be too inflexible or high-cut—feet are inclined to swell. Thanks to the Fairs, low-heeled shoes present no problems this year—there are better ones than ever.

Lingerie problems involve the maternity girdle and brassière. Doctors usually recommend a maternity girdle to help support the weight of the baby—it probably won't decrease visible size, but it will be comfortable. Bonwit Teller has two recommended by doctors—one laces in front, one laces in back; both are as light-weight as possible. As for brassières—good ones before baby preserve the figure for afterward. There needn't be cause for complaint that "having a baby ruined my figure."

The classic saying that women get prettier when having babies isn't just consolation talk, and no wonder. They get more sleep, they exercise perhaps more than before, they take extra calcium and vitamins for their own looks and health, as well as for the baby's. They pay more attention to grooming, for the psychological good it does them. Or maybe that extra glow comes from being important in the scheme of things, from having something to look forward to that turns bright sunlight on the future.

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When Richardson Wright prepared House & Garden's first Gardener's Yearbook for the January Double Number—he started something! The issue was an immediate sell-out and there were scores of requests from readers who were unable to get copies at the newsstands. Since then, there has been a snowballing demand for another of these authoritative garden guides... and here it is!

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specific types of plants. It tells, in detail, how to cultivate them, and highlights the outstanding varieties.

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By burning 25% slower than the average of the 15 other  
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**SEEING IS  
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*—the cigarette  
of  
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